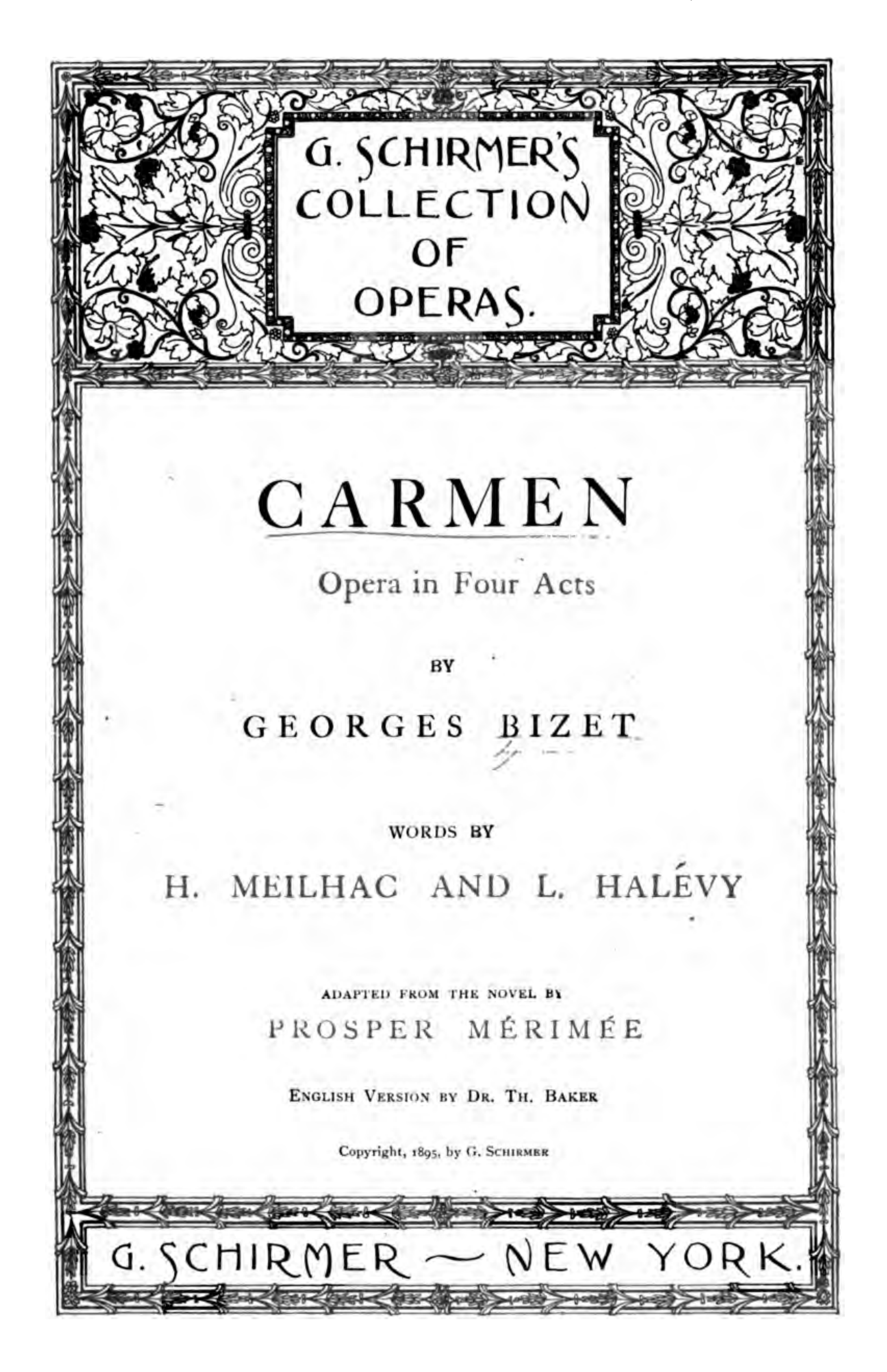



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GEORGES BIZET.
1838–1875.



CARMEN

Opera in Four Acts

BY

GEORGES BIZET

WORDS BY

H. MEILHAC AND L. HALÉVY

ADAPTED FROM THE NOVEL BY

PROSPER MÉRIMÉE

ENGLISH VERSION BY DR. TH. BAKER

G. SCHIRMER — NEW YORK.

CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

Character	Original Cast
DON JOSÉ, Corporal of Dragoons	**M. Lhérie.**
ESCAMILLO, Toreador	**M. Bouhy.**
ZUNIGA, Captain of Dragoons	**M. Dufriche.**
MORALES, Officer	**M. Duvernoy.**
LILLAS PASTIA, Innkeeper	**M. Nathan.**
CARMEN, a Gypsy-girl	**Mme. Galli-Marié.**
MICAELA, a Village maiden	**Mlle. Chapuy.**
FRASQUITA } **Companions of Carmen**	**Mlle. Ducasse.**
MERCEDES } **Companions of Carmen**	**Mlle. Chevalier.**
EL DANCAÏRO } **Smugglers.**	
EL REMENDADO } **Smugglers.**	
A GUIDE.	

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN. ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN SEVILLA AT THE ENTRANCE OF THE CIRCUS.

The Story of Carmen.

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. *Morales*, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guard-house, watching the people come and go. Among them he notices a maiden, *Micaela*, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see *Don José*, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with *Don José* and his captain, *Zuniga*, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco-factory; last of all comes *Carmen*, the beautiful, bold, heartless Gypsy-girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on *Don José*, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. *Don José*, amazed and, against his will, flattered by such a token of partiality, is presently surprised by his village

sweetheart, *Micaela*, who brings a message from his mother, exhorting him to be true to his first love. *Micaela* discreetly withdraws while *Don José* reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by *Carmen*;—but a sudden disturbance breaks in upon this softer mood; *Carmen* has wounded one of her companions in a quarrel, and *Don José* himself is commissioned by *Zuniga* to arrest her and take her to jail. But her passionate wiles overbear his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom *Carmen* is a faithful ally. Here she had promised to meet *Don José*; just now she is passing the time agreeably in the company of *Zuniga* and other officers. *Escamillo*, a redoubtable *toreador*, joins them, and falls in love with *Carmen*, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform *Carmen* and her two companions *Frasquita* and *Mercedes*, that their aid is needed, the same evening, to pass some "merchandise". *Carmen*, awaiting *Don José*, who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with *Carmen*, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the "retreat", realizes that he will be treated as a deserter if absent without leave, and, despite *Carmen's* astonishment and growing disdain and fury, is in the act of departing, when the door is forced by *Zuniga*. He peremptorily orders *Don José* to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but *Carmen* summons the Gypsies from their hiding-places. *Zuniga* is disarmed, and *Don José* is forced, as an open mutineer against his superior officer, to leave Sevilla and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales into the city. *Don José* is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. *Carmen*, already tired of her half-hearted lover, tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she implicitly believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving *Don José* to mount guard over goods left behind for another trip. *Micaela*, unseen by him, approaches; she catches sight of *Don José*, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at *Escamillo*, who clambers unharmed over the rocks, and introduces himself to *Don José*, whose pleasure at their meeting is quickly turned to bitterest hatred when *Escamillo* nonchalantly announces his errand—to meet *his* sweetheart, *Carmen*. A terrible duel ensues, fought with the deadly *navajas* (large, keen-bladed clasp-knives). *Escamillo's* life is saved by the unexpected intervention of *Carmen*, whose love is now wholly transferred to him; and leaves the scene defiantly. The smugglers are about to follow, when they espy *Micaela*, who, awakened from her swoon, implores *Don José* to hasten to his dying mother. Unable to resist this appeal, he goes but warns *Carmen* that they will meet again elsewhere.

The scene of Act IV is another square in Sevilla, before the ancient amphitheatre

in which the bull-fights are held. Last in the brilliant procession formed by the participants in the combat, comes *Escamillo*, with him *Carmen*, radiant with delight in her latest conquest. Her friends warn her to go away, telling her that *Don José* is lying in wait. She does not heed the warning. The two meet. *Don José* is in no murderous mood; for the time, love has wholly gained the mastery. He implores *Carmen* to be his, even promises to rejoin the band of smugglers for her sake. She repels him with inflexible determination; laughs him to scorn, and throws at his feet the ring he had given her; fearlessly confronting his rising fury, she tells him that all is over between them, that *Escamillo* is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of *Escamillo's* triumph, she attempts to join him; but *Don José*, maddened by jealousy, seizes her and stabs her to the heart at the very moment when *Escamillo*, flushed by victory, issues from the amphitheatre with the exultant throng.

The plot here sketched in outline, is based on Prosper Mérimée's story, "Carmen". The very skilfully adapted libretto of the opera is the joint production of Henry Meilhac and Ludovic Halévy. The action is animated, well-knit, and flowing, never dragging or becoming tiresome. And it was a most masterly stroke to introduce the character of *Micaela*, which is not found in Mérimée's tale, into the play as a contrast and foil to that of *Carmen*, and in motivation of *Don José's* irresolution:—*Micaela*, the simple, true-hearted village maid,—*Carmen*, the passionate, artful, fickle Gypsy-girl. An opportunity for musical characterization was thus presented, which the gifted composer has made one of the most attractive and effective features in a work replete with charming and striking musical effects. Bizet, well acquainted with Spanish folk-life and folk-music through frequent sojourn in the Pyrenees, portrays scenes and personages in the magical light of real "local color"—a phrase (and effect) too often misused by mediocrity. His melody is his own. The leading character, *Carmen*, occupies the foreground, dramatically and musically, whenever she is on the stage; yet the lesser rôles are so carefully handled that there is no sense of disproportion. The total effect is that of a grand art-work, cunningly wrought in the least details; an imperishable monument to one of the greatest among modern French composers.

Index.

Carmen.

Nº 1. Prelude.

The Toreador

GEORGES BIZET.

Allegro giocoso. (♩ = 116.)

Piano.

ff

p

f

pp cresc. molto.

ff

Ped. *


tr
tr
tr
pp
Ped.
p ma ben marcato.
3
cresc.
Ped.

dim.

legg.

p

ff

espress.

p

cresc.

molto.

Ped.

ff

*

tr

tr


più ff
Andante moderato. (♩ = 58.)
ff
espress.
tutta forza.
dim.
p
meno p
cresc.
molto.
fff
Pausa lunga.
attacca subito.

Act I.

A square in Sevilla. On the right, the door of the tobacco-factory.
At the back, a real bridge. On the left, a guard-house.
When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

Nº 2. Scene and Chorus.




dim.
p
TENORS.
p leggieramente.
Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:
BASSES.
p
Sur la pla - ce Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:
ten.
ten.
p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
ten.
ten.
p
p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
f
Drô - les de gens!
O, what a sight!
p
f
Drô - les de gens!
O, what a sight!
p
f


pp
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
p
Drôles de gens!
O, what a sight!
Drô-les de gens! Drôles de gens!
O, what a sight! O, what a sight!
cresc.
f
Drô - les de gens!
O, what a sight!
mf
Drô - les de gens! Drô - les de gens!
O, what a sight! O, what a sight!
Morales. (nonchalently.)
A la por - te du corps de gar-de, Pour tu - er le temps,
At the door of the guardhouse lazing, To kill time we try,
On fume, on ja - se, l'on re -
While smok-ing, jok - ing, we are


gar-de Pas-ser les pas - sants.
gaz-ing At the pass - ers - by.
p
leggieramente.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
ten.
ten.
TENORS.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
BASSES.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
Drô-les de gens que ces gens là! Drô-les de gens que ces gens là!
O, what a sight these peo-ple are! O, what a sight these peo-ple are!
Drô-les de gens que ces gens là! Drô-les de gens que ces gens là!
O, what a sight these peo-ple are! O, what a sight these peo-ple are!

f Drô - les de gens!
O, what a sight!

pp Drô - les de gens que ces gens
O, what a sight these peo - ple

f Drô - les de gens!
O, what a sight!

pp Drô - les de gens que ces gens
O, what a sight these peo - ple

f *p*

Morales.

f Drô - les de gens! *dim.*
O, what a sight!

là!
are!

p Drô - les de
O, what a

là!
are!

p Drô - les de gens! Drô - les de
O, what a sight! O, what a

𝆮.

f Drô - les de gens! *dim.*
O, what a sight!

f Drô - les de
O, what a

gens!
sight!

f Drô - les de
O, what a

gens!
sight!

mf Drô - les de gens! *f* Drô - les de
O, what a sight! O, what a

cresc.

𝆮.


gens!
sight!
gens!
sight!
gens!
sight!
(Enter Micaela.)
Poco più animato. (♩ = 116.)
pp legg.
Morales.
p
Re-gardez donc cet - te pe - ti - te Qui sem - ble vou-loir nous par - ler.
But see that pret - ty maid-en wait - ing, And look - ing so shy - ly this way;
sempre pp
Voy - ez, voy - ez! el - le tour - ne elle hé -
See there! see there! she is turn - ing, hes - i -
cresc.



si - te.
tat - ing.

f

A son se-cours il faut al - ler!
Off to her aid with-out de - lay!

A son se-cours il faut al - ler!
Off to her aid with-out de - lay!

cresc.

f *pp*

(to Micaela, gallantly.) *p*

Que cher-chez-vous la bel - le?
Fair one, what are you seek - ing?

p

Micaela. (with simplicity.) *p*

Moi, je cherche un bri-ga-dier.
I? I seek a cor-po-ral here.

Morales. (with emphasis.) *mf*

Je suis là. Voi - là!
I am he, I'm sure!

pp

Micaela.

Mon bri-ga-dier à moi s'ap - pel - le Don Jo - sé. le con-nais-sez-
You are not he of whom I'm speak - ing: Don Jo - sé. Is he known to

p


Morales.
leggieramente.
Micaela. (animatedly.)
vous? Don Jo - sé! Nous le con-nais-sons tous. Vraiment! est-
you? Don Jo - sé? Why, we all know him, too. In-deed? Is
il a-vec vous, je vous pri - e?
he with the sol-diers I see?
Morales.
Il n'est pas bri-ga - dier dans no-tre compagni - e.
No, he is not a mem-ber of our com-pa - ny.
(with disappointment.)
A - lors, il n'est pas là?
Oh, then he is not here?
cresc.
Non, ma char-man - te, non, ma char-man - te il n'est pas là;
No, pret - ty maid - en, no, pret - ty maid - en, he is not here,
dim.
Mais tout à l'heure il y se-
But ver - y soon he will ap-



ra, Oui, tout à l'heure il y se - ra,
pear, Yes, ver - y soon he will ap - pear.
L'istesso Tempo.
pp leggiero, ma ben ritmato.
Il y se - ra Quand la gar - de mon - tan - te Rem-
For you must know, His guard will soon re - lieve us, And
pp
sf dim.
pla - ce - ra La gar - de des - cen - dan - - -
we must go, How - ev - er it may grieve
dim.
p
te, Il y se - ra Quand la gar - de mon - tan - te Rem-
us, For you must know, His guard will soon re - lieve us, And
cresc.
p TENORS.
Il y se - ra Quand la gar - de mon - tan - te Rem-
For you must know, His guard will soon re - lieve us, And
p BASSES.
Il y se - ra Quand la gar - de mon - tan - te Rem-
For you must know, His guard will soon re - lieve us, And
pp
cresc.


f
cresc.
ff
pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.
Poco ritenuto. (♩ = 88.)
(very gallantly.)
pp
Mais en at - ten-
But while wait - ing
dim.
dant qu'il vien - ne, Vou - lez - vous, la belle en - fant,
for him, pray, Pret - ty dar - ling, come this way;
ritard.
Vou - lez - vous pren - dre la pei - ne D'en - trer chez nous un ins -
If you will but be so kind With - in a seat you will
colla voce.


Tempo I.
Micaela.
Chez vous? chez vous? non pas, non
With - in? with - in? Oh no, oh
tant? Chez nous! chez nous!
find. With - in! with - in!
TENORS.
Chez nous! chez nous!
With - in! with - in!
BASSES.
Chez nous! chez nous!
With - in! with - in!
Tempo I. (♩= 116.)
pas, Grand mer - ci,_ mes-sieurs les sol - dats.
no! Thank you, Sir,_ that nev - er would do!
Poco ritenuto. (♩= 88.)
Morales
En-trez sans crain - te, mi-gnonne, Je vous pro-mets qu'on au - ra
Have no fear of us, my dear, For I pledge my hon - or here
ritard.
Pour vo - tre chè - re per - son - ne Tous les é - gards_ qu'il fau -
We will take the best of care Of you as long as you are
colla voce.


Tempo I. (♩ = 116.) Micaela.
pp poco cresc.
dim.
dra. Je n'en dou - te pas, ce-pen-dant, Je re-vien-
there! I am sure you will, for the rest, I will re-
poco cresc.
dim.
p legg., ben ritmato.
drai, je re-vien-drai, c'est plus pru-dent, Je re-vien-
turn, I will re-turn, that will be best; I will re-
pp
drai quand la gar-de mon-tan-te Rem-pla-ce-ra la
turn when oth-er guards re-lieve you, And you must go, how-
sf
dim.
p
gar-de des-cen-dan-te: Je re-vien-drai quand
ev-er it may grieve you. I will re-turn when
Morales.
Il faut res-ter car
Do not say no, For
TENORS.
BASSES.
dim.
pp


cresc.
f
cresc.
la gar-de mon-tan-te Rem-pla-ce-ra la gar-de des-cen-dan-
oth-er guards re-lieve_you, And you must go, How-ev-er it may grieve_
f
la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve_
cresc.
f
cresc.
la gar-de mon tan-te Va rem-pla-cer la gar-de des-cen dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve_
cresc.
f
cresc.
la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve_us, And we must go, How-ev-er it may grieve_
cresc.
f
cresc.
(the soldiers surround Micaëla, who tries to evade them.)
Poco più animato.
ff
f
Non pas, non pas!
No, no! no, no!


Tempo I. (♩ = 116.) Micaela.
pp poco cresc.
dim.
dra. Je n'en dou - te pas, ce-pen-dant, Je re-vien-
there! I am sure you will, for the rest, I will re-
poco cresc.
dim.
p legg., ben ritmato.
drai, je re-vien-drai, c'est plus pru-dent, Je re-vien-
turn, I will re-turn, that will be best; I will re-
pp
drai quand la gar-de mon-tan-te Rem-pla-ce-ra la
turn when oth-er guards re-lieve you, And you must go, how-
sf dim. p
gar-de des-cen-dan-te: Je re-vien-drai quand
ev-er it may grieve you. I will re-turn when
Morales.
Il faut res-ter car
Do not say no, For
TENORS.
BASSES.
dim.
pp
12117


cresc.
f
cresc.
la gar-de mon-tan - te Rem-pla-ce-ra la gar - de des-cen - dan -
oth-er guards re - lieve_you, And you must go, How-ev - er it may grieve_
la gar-de mon-tan - te Va rem-pla-cer la gar-de des-cen - dan -
oth-er guards re - lieve_ us, And we must go, How-ev - er it may grieve_
la gar-de mon tan - te Va rem-pla-cer la gar - de des-cen - dan -
oth-er guards re - lieve_ us, And we must go, How - ev - er it may grieve_
la gar-de mon - tan - te Va rem-pla-cer la gar - de des-cen - dan -
oth-er guards re - lieve_ us, And we must go, How - ev - er it may grieve_
(the soldiers surround Micaela, who tries to evade them.)
Poco più animato.
ff
te.
you!
Non pas, non pas!
No, no! no, no!
te. Vous res-te - rez,
us! Do not say no!
Vous res-te -
Do not say
Poco più animato. (♩ = 126.)
ff pp
cresc.



Non pas, non pas! non! non! non!
No, no! no, no! no! no! no!

rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say

rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say

rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say

f *cresc.*

(escaping.)

non! non! Au re-voir, mes-sieurs les sol-dats!
no! no! So good-bye! I real-ly must go!

rez, vous res-te-rez!
no, do not say no!

rez, vous res-te-rez!
no, do not say no!

rez, vous res-te-rez!
no, do not say no!

ff *ff*

dim. molto *p* *f* *mf* *p*


Morales.
Tempo I. Allegretto.
L'oi-seau s'en-vo-le, On s'en con-so-le, Re-pre-nons no-tre pas-se-temps Et re-gar-dons pas-ser les gens.
The bird is flown; No use to moan! Let us do as we did be-fore, And watch the peo-ple pass our door.
TENORS.
BASSES.
Sur la pla-ce, Cha-cun pas-se, Cha-cun vient, cha-cun va;
What a bus-tling, What a hus-tling, Ev-'ry-where On the square.
Drô-les de gens que ces gens là!
O, what a sight these peo-ple are!
18117


Drô-les de gens!
O, what a sight!
Drô-les de gens que ces gens
O, what a sight these peo-ple
Drô-les de gens!
O, what a sight!
Drô-les de gens que ces gens
O, what a sight these peo-ple
Morales.
dim.
Drô-les de gens!
O, what a sight!
là!
are!
Drô-les de
O, what a
là!
are!
Drô-les de gens! Drô-les de
O, what a sight! O, what a
dim.
Drô-les de gens!
O, what a sight!
Drô-les de gens!
O, what a sight!
cresc.
gens!
sight!
Drô-les de gens!
O, what a sight!
cresc.
gens!
sight!
Drô-les de gens! Drô-les de gens!
O, what a sight! O, what a sight!
cresc.

Children's Chorus

Nº 3. Chorus of Street-boys.



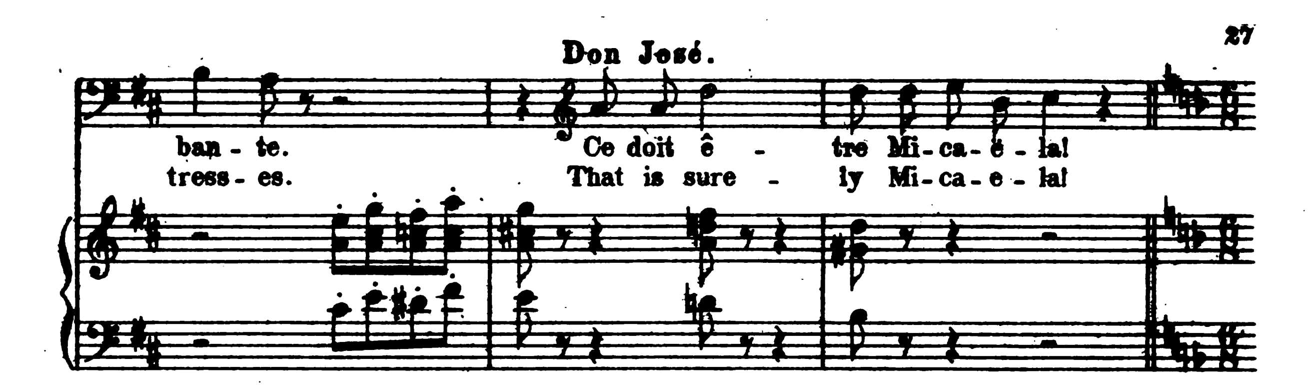

ten.
ten.
poco a poco
cresc.
(The relief appears;
first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and
ten.
ten.
Corporal Don José, then the dragoons. — During Street-boys' Chorus, the relief forms in front of the
mf
guard going off duty.)
f


pp
a
poco
a
poco
cresc. molto
ff
f ben ritmato, quasi staccato.
A-vec la gar-de mon-tan-te, Nous ar-ri-vons, nous voi-là! Son-ne, trom-
With the guard on du-ty go-ing March-ing on-ward, here we are! Sound, trum-pets
p
pette é-cla-tan-te! Ta ra ta ta ta ra ta ta. Nous mar-chons la tê-te hau-te
mer-ri-ly blow-ing! On we tramp, a-lert and read-y,
ff
f
cresc.
f
p
Com-me de pe-tits sol-dats, Mar-quant sans fai-re de fan-te,
Like young sol-diers ev-'ry one; Heads up and foot-fall stead-y,


(spoken.)
Une, deux, marquant le pas. Les épaules en arrière
Left, right, we're marching on! See how straight our shoulders are,
cresc.
mf
f
pp
Et la poitrine en dehors, Les bras de cette manière,
Ev-'ry breast is swell'd with pride, Our arms all regular
Tombant tout le long du corps. Avec la gar-
Hanging down on either side. With the guard on
de montante, Nous arrivons, nous voilà! Son-ne, trom-
duty going, Marching onward, here we are! Sound, trumpets
cresc. molto.
pette éclatante, Ta ra ta ta ta ra ta ta, ta ra ta ta ra ta
merrily blowing,
ff
p


ta, ta ra ta ta ra ta ta ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra
ta ta ra ta ta ta; Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ta, ta ra
ff
ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta.
mf unis.
Nous mar-chons la tê-te haute Com-me de pe-tits sol-dats, Mar-quant sans fai-re de faute,
On we march, a-lert and read-y, Like young sol-diers ev-'ry one, With heads up and foot-fall stead-y,
(spoken.)
Une, deux, mar-quant le pas. Les é-pau-les
Left! right! we're march-ing on! See how straight our
mf
sf
p
f


cresc. molto.
en ar-rière Et la poi-tri-ne en de-hors,
shoul-ders are And ev-'ry chest swell'd in pride,
Les bras de cet-
With our arms all
cresc. molto.
ff
te ma-niè-re, Tom-bant tout le long du corps. Nous ar-ri-vons!
reg-u-lar Hang-ing down on ei-ther side. March-ing a-long,
Nous voi-là!
here we are!
Ta ra ta ta ra ta ta ra ta ta ta ta, ta ra ta ta.
fff
Morales.
Recit.
U-ne jeu-ne fil-le char-man-te Vient de nous de-man-
Just be-fore you came, there ad-dress-es Me here a charm-ing
p
der si tu n'é-tais pas là!
girl, to ask if you were here.
Ju-pe bleue et nat-te tom-
Blue her gown, and woven her



(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

f

ff

Et la gar - de des-cendan-te Ren-tre chez elle et s'en va. — Son - ne, trom - pette é - cla-tan-te! Ta ra ta ta ta ra ta ta.

And the guard off du - ty go-ing Gai - ly march-es off, hur - rah! — Sound, trum-pets mer - ri - ly blow-ing! Ta ra ta ta ta ra ta ta.

ten. *tr*

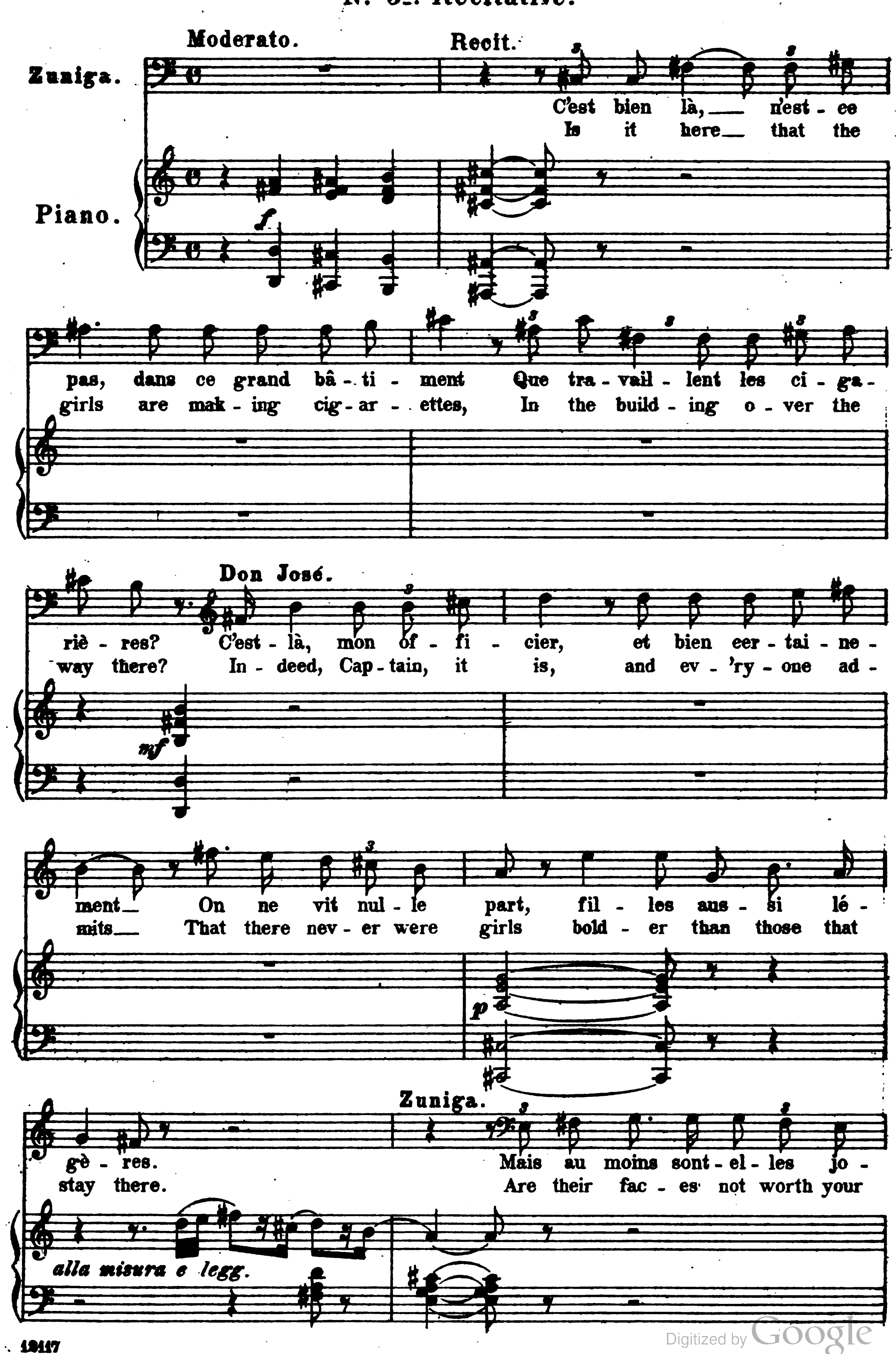
Nous mar-chons la tê - te hau - te Com - me de pe -

On we tramp, a - lert and read - y, Like young sol-diers

meno f


(spoken.)
tits sol - dats, Mar - quant sans fai - re de fau - te, Une, deux, mar -
ev - 'ry one, Heads up, and foot - fall stead - y: Left! right! we're
ten.
quant le pas.
march-ing on!
Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta
mf
ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta
unis.
ta, ta ra ta ta ra ta ta ta ra ta ta ra ta ta ta, ta ra
dim.
ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta.
p


sempre dim.
pp
pp possibile.


No 3bis Recitative.
Moderato.
Recit.
Zuniga.
Piano.
C'est bien là, n'est-ce pas, dans ce grand bâ-ti-ment Que tra-vail-lent les ci-ga-riè-res?
Is it here that the girls are mak-ing cig-ar-ettes, In the build-ing o-ver the way there?
Don José.
C'est-là, mon of-fi-cier, et bien cer-tai-ne-ment On ne vit nul-le part, fil-les aus-si lé-gè-res.
In-deed, Cap-tain, it is, and ev-'ry-one ad-mits That there nev-er were girls bold-er than those that stay there.
alla misura e legg.
Zuniga.
Mais au moins sont-el-les jo-
Are their fac-es not worth your


Don José.
li - es?
men - tion?
Mon of - fi - cier, je n'en sais
Cap - tain, I vow I can - not
rien, Et m'oc - cupe as - sez peu de ces ga - lan - te - ri -
tell; That is a thing to which I nev - er pay at - ten -
es.
tion.
poco più allegro.
Zuniga.
Ce qui t'oc - cupe, a -
Where your thoughts are, my
mi, je le sais bien,
friend, I know right well:
U - ne jeu - ne fil - le char-
One fair maid your heart all pos-
man - te Qu'on ap - pel - le Mi - ca - ë - la,
sess - es, And her name is Mi - ca - e - la;

Ju - pe bleue et nat - te tom - ban - te.
"Blue her gown, and wov - en her tress - es:"

Don José.

Tu ne ré - ponds rien — à ce - la? Je ré - ponds que c'est
You give me no an - swer, a - ha! I re - ply, it is

vrai, je ré - ponds que je l'ai - - me!
true, I re - ply, that I love ——— her!

Recit.

Quant aux ou - vri - è - res d'i - ci, Quant — à leur beau -
When the cig - ar - ette - girls ap - pear, You — will see them

té, les voi - ci! Et vous pou - vez ju - ger vous - mê - me.
too, here they are! Now see what charms you can dis - cov - er!

attacca subito.

Nº 4. Chorus of Cigarette-girls.




TENORS.
p leggieramente.
La cloche a son - né; nous, des ouv - ri - è - res, Nous ven-ons i - ci guet - ter le re - tour; Et nous vous sui - vrons, bru - nes ci - ga - riè - res, En vous mur - mu - rant des pro - pos d'a - mour! En vous mur - mu - rant des pro - pos d'a - mour! des pro - pos d'a - mour! des pro - pos d'a - mour!
'Tis the noon-day bell, now we work-men gath - er, Wait - ing till the gay throng of girls ap - pears; We shall fol - low you, when you all come hith - er; Whisp'ring words of love in your will - ing ears, Whisp'ring words of love in your will - ing ears! Whisp'ring words of love, whisp'ring words of love!
poco sf
dim.
Più lento.
sempre più lento.
lunga.


Andantino. (♩. = 60.)
BASSES. (Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.)
p
Voy-ez
Here they
les! re-gards im-pu-dents, Mi-ne co-
are! how bold-ly they stare, Sau-cy co-
quet-te! Fu-mant tou-tes, du bout des dents
quettes! While they smoke, with jann-ti-est air
La ci-ga-ret-te.
Their cig-ar-ettes.
pp
sf
p
dim.
pp

(Beat 3/8).

SOPRANOS I.

p

Dans l'air nous sui - vons des yeux La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te, mon - te par - fu - mé - e; Ce - la mon - te

See how the smoke light - ly flies, While as - cending, while as - cending Up to the skies In a fra - grant cloud 'tis blend - ing; To the head it

SOPRANOS II.

p

Dans l'air nous sui - vons des yeux La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te, mon - te par - fu - mé - e; Ce - la mon -

See how the smoke light - ly flies, While as - cending, while as - cending Up to the skies In a fra - grant cloud 'tis blend - ing; To the head

pp *poco cresc.* *dim.*

gen - ti - ment A la tê - te, à la tê - te, Tout dou - ce -
mounts as well, As it ris-es, as it ris-es, 'Tis like a

te gen - ti - ment A la tê - te, à la tê - te,
it mounts as well, As it ris-es, as it ris - es,

poco cresc. *dim.*
ment, Ce - la vous met l'â - me en fê - te!
spell, That our sens - es all sur - pris - es!

poco cresc. *dim.*
Tout dou - ce - ment, Ce - la vous met l'â - me en fê - te!
'Tis like a spell, That our sens - es all sur - pris - es!

poco cresc. *dim.*

pp e molto stacc.
Le doux par - ler, le doux par - ler des a - mants,
What are the sighs, the sighs that fond lov - ers heave?

mf
C'est fu - mé - e!
On - ly smoke!

pp

pp
Leurs trans - ports, leurs transports et leurs serments,
What are the vows, the vows they'd have us be - lieve?

mf
C'est fu - mé - e!
On - ly smoke!


pp
Le doux parler des amants,
What are the sighs lovers heave?
C'est fu-mé-e!
On-ly smoke!
pp
Leurs transports et leurs serments, Oui
The vows they'd have us be-lieve? Yes,
C'est fu-mé-e!
On-ly smoke!
c'est fu-mé-e, c'est fu-mé-
on-ly smoke, on-ly smoke.
pp
Oui c'est fu-mé-e, c'est fu-mé-e!
Yes, on-ly smoke, on-ly smoke.
sf
dim.
e!
p
Dans l'air nous sui-vons des yeux,
See how the smoke light-ly flies,
Dans l'air nous sui-
See how the smoke
Dans l'air
See the
pp
vons des yeux, des yeux, La fu-mé-e!
light-ly flies, light-ly flies, See the smoke!
nous sui-vons des yeux,
smoke that light-ly flies,
cresc.
La fu-
See the
marcato
cresc.


cresc.
La fu - mé - e!
See the smoke!
f
Dans l'air
How light,
cresc.
mé - e!
smoke!
La fu - mé - e!
See the smoke!
Ah!
Ah!
f
mosso.
nous sui - vons la fu
see how light it doth
mé - e Qui monte en tour -
fly, While mount - ing on
dim.
nous sui - vons la fu -
see how light it doth
mé - e Qui monte en tour -
fly, While mount - ing on
dim.
nant, en tour - nant vers les
high, mount - ing up to the
p
cieux!
sky!
nant, en tour - nant vers les
high, mount - ing up to the
cieux!
sky!
p
La fu - mé - e!
To the sky!
La fu - mé - e!
To the sky!
dim.
pp
dim.


smorzando.
pp
La fu - mé - - - - - -
To the sky!
smorzando.
pp
La fu - mé - - - - - -
To the sky!
ppp
smorzando.
e!
e!
pppp
Allegretto molto. (♩.= 108.)
BASSES.
mf
Mais nous ne voyons pas
But why do we not see
f
p

Allegro moderato. (♩. = 92.)

(Entrance of Carmen.)

la ___ Carmen - ci - ta!
la ___ Carmen - ci - ta!

ff

TENORS.

f

La voi - là!
That is she!

BASSES.

La voi - là!
That is she!

p

cresc.

SOPRANOS.

ff

La voi - là! voi - là la Carmen -
That is she! That is la Carmen -

TENORS.

ff

La voi - là! voi - là la Carmen -
That is she! That is la Carmen -

BASSES.

ff

f

ff


ci - ta!
ci - ta!
(to Carmen.)
mf
ci - ta!
ci - ta!
Car - men! sur tes pas nous nous pres - sons
Car - men! We all fol - low wher - ev - er you
(♩.= 100.)
p
tous!
go!
Car - men! sois gen - til - le au moins réponds-
Car - men! Be so kind, and an-swer us
nous,
now,
Et dis-nous quel jour tu nous ai - me - ras!
And tell us the day your heart will be ours!
sf dim.
p
Car - men, dis - nous quel jour tu nous ai - me - ras!
Car - men, tell us the day that your heart will be ours!
p
pp

12117


Carmen.
quasi Recit.
mf gaily.
(after a swift glance at Don José.)
Quand je vous ai - me - rai? ma foi, je ne sais
When my heart will be yours? I' faith, I do not
a tempo Andantino.
colla voce.
p
colla voce.
a tempo.
f
p
pas, Peut - ê - tre ja - mais! peut - ê - tre de -
know, It may never be! it may be to -
a tempo.
p
pp
(resolutely.)
main! Mais pas au - jour -
morrow! 'Twill not be to -
pp
d'hui c'est cer - tain.
day, that I vow!
pp
mf
attacca.

Nº 5. Habanera.*)



*) Imitated from a Spanish song.

12117


l'au-tre que je pré - fè - re Il n'a rien dit; mais il me
oth-er that I pre - fer, Tho' mute, his heart to mine re -
espress.
plait. L'a - mour! l'a -
plies. Oh love! oh
Sopr. pp legg.
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an-y wood-bird wild, That none can ev - er hope to
Ten.
pp legg.
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an-y wood-bird wild, That none can ev - er hope to
mour! l'a - mour!
love! oh love!
ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild If he re -
ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild If he re -


p
l'a - mour! L'amour est en - fant de Bo - hême, Il n'a ja -
oh love! A Gyp-sy boy is Love,'tis true, He ev - er
vient de re - fu - ser!
fuse your heart to claim!
vient de re - fu - ser!
fuse your heart to claim!
mais, jamais connu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, If
je t'aime, prends garde à toi! Si tu ne m'ai - mes pas, si
I love you, be - ware of me! Love you not me, love
f
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!
f
pp


cresc.
tu ne m'aimes pas, je t'ai - me! Mais si je t'ai-me, si je
you not me, then I love you! But if I love you, if I
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!
pp
cresc.
t'aime, prends gar - de à toi!
love you, Be - ware of me!
L'amour est en - fant de Bo - hême, Il n'a ja -
A Gyp-sy boy is Love, 'tis true, He ev - er
L'a - mour
Love
mf
mais, jamais con-nu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, If
est en - fant de Bo -
is a Gyp - sy boy, 'tis


Carmen.
p
Si tu ne m'ai-mes pas, si
Love you not me, love
je t'ai-me, prends garde à
I love you, be-ware of
toi! Prends garde à
me, be-ware of
toi!
me!
hê
true.
me! Prends garde à
Be-ware, be-
toi!
ware!
f
p
tu ne m'aimes pas, je
you not me, then I love
t'ai - me!
you!
cresc.
Mais si je t'ai-me, si je
But if I love you, if I
Prends garde à
Be - ware, be -
toi!
ware!
cresc.


t'ai - me, prends garde à toi!
love you, be - ware of me!
à toi!
be - - - - ware!
à toi!
be - - - - ware!
L'oiseau que tu croy - ais sur - prendre Battit de l'aile et s'en - vo -
As a bird, when you thought to net him, On buoyant wing escapes in
la; L'amour est loin, tu peux l'at - ten-dre; Tu ne l'at - tends plus, il est
air, Love is war - y when you a - wait him; A-wait him not, and he is


portamento.
là! Tout au - tour de toi vi - te, vi - te, Il vient, s'en va, puis il re -
there! All a - round you he swift - ly sweeps, Now here, now there he light - ly
portamento.
vient; Tu crois le te - nir, il t'é - vi - te; Tu crois l'é - vi - ter, il te
flies, When you deem him yours, he e - scapes; You'd fain e - scape, and you are
tient! L'a - mour! l'a -
his! Oh love! oh
Sopr. pp legg.
Tout au - tour de toi vi - te, vite Il vient, s'en va, puis il re -
All a - round you he swift - ly sweeps, Now here, now there he light - ly
Ten. pp legg.
mour! l'a - mour! l'a -
love! oh love! oh
vient; Tu crois le te - nir, il t'é - vi - te; Tu crois l'é - vi - ter, il te
flies; When you deem him yours, he e - scapes; You'd fain e - scape, and you are


mour! L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais connu de
love! A Gyp - sy boy is Love,'tis true, He ev - er was and ev - er will be
tient!
his!
loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai - me, prends garde à
free; Love you not me, then I love you, If I love you, be - ware of
toi!
me!
Si tu ne m'ai - mes pas, Si tu ne m'aimes pas, je
Love you not me, love you not me, then I love
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!


cresc.
t'ai - me; Mais si je t'ai-me, si je t'ai-me prends gar - de à
you; But if I love you, if I love you, be - ware of
Prends garde à toi!
Be-ware, be - ware!
Prends garde à toi!
Be-ware, be - ware!
f
pp
cresc.
mf
toi!
me!
L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais con-nu de
A Gyp-sy boy is Love, 'tis true, He ev-er was and ev-er will be
mf
p
L'a - - - mour est en -
Love is a
p
f

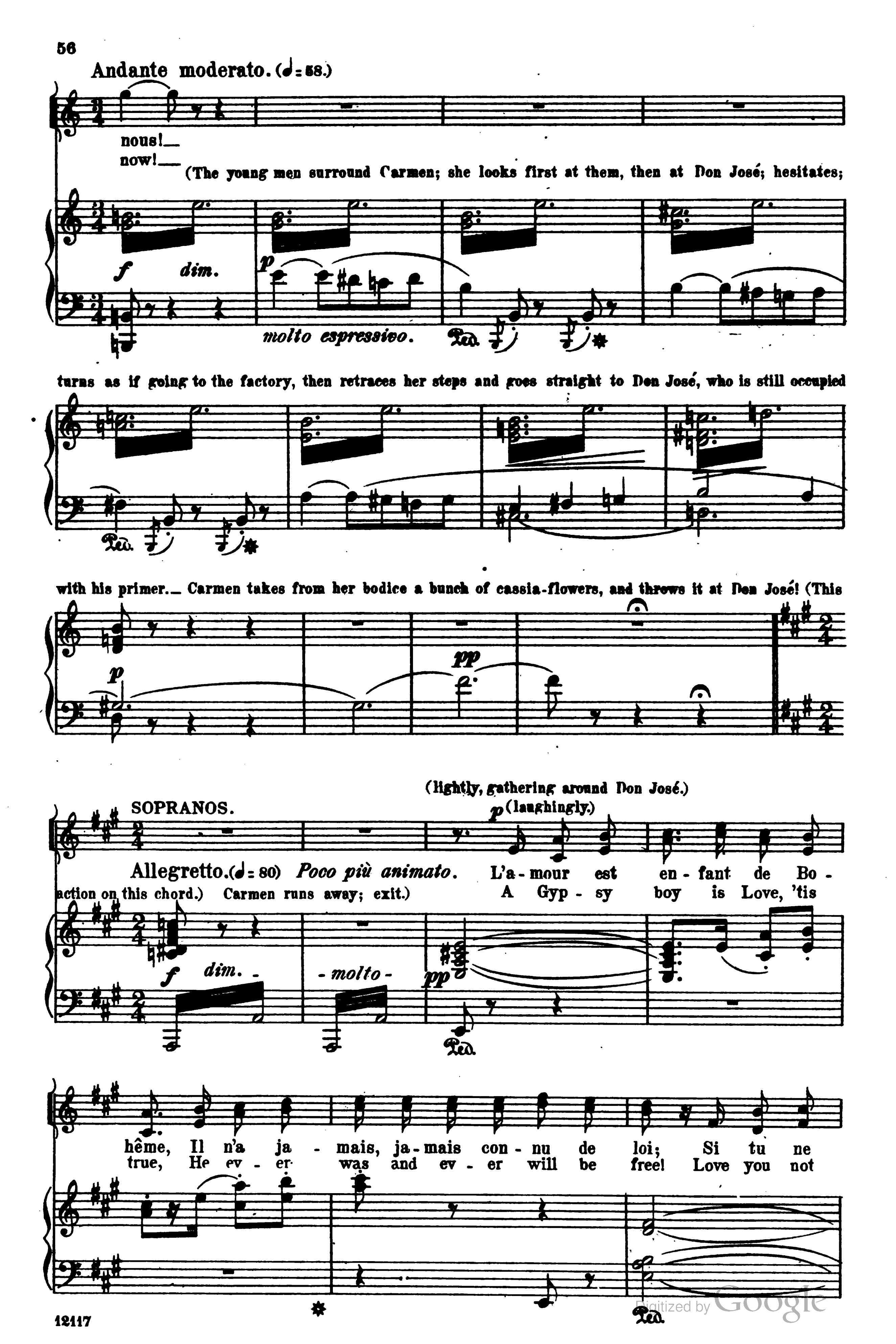

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai-me prends garde à
free; Love you not me, then I love you, If I love you, be - ware of
fant de Bo - hê -
Gyp - sy boy, 'tis
Carmen.
Si tu ne m'ai - mes pas, Si
Love you not me, love
toi! Prends garde à toi!
me! Be - ware of me!
me! Prends garde à toi!
true. Be - ware of me!


p cresc.
tu ne m'aimes pas, je t'ai - me; Mais si je
you not me, then I love you. But if I
f
Prends garde à toi!
Be - ware, be - ware!
f
Prends garde à toi!
Be - ware, be - ware!
f
f
p
f
t'ai - me, si je t'ai - me, prends garde à toi!
love you, if I love you, be - ware of me!
p cresc.
f
à toi!
be - ware!
p cresc.
f
à toi!
be - ware!
p cresc.
f
cresc.
f
f
ff
attacca subito.

Nº 6. Scene.



Allegro moderato.
Sopranos I, II. (Cigarette-girls.)
Tenors. (Young Men.)
(to Carmen.) mf
Car - men! sur tes pas nous nous pres - sons tous! Car - men! sois gen - tille, au moins ré-ponds - nous! ré - ponds - nous! O Car - men! sois gen - tille, au moins ré-ponds -
Car - men! we all fol - low wher - ev - er you go! Car - men! be so kind, and an - swer us now! an - swer now! O, Car - men! be so kind, and an - swer us
Allegro moderato. (𝅗𝅥. = 100)
Piano.
mf
cresc.


Andante moderato. (♩= 58.)
nous!
now!
(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied with his primer. Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This action on this chord.) Carmen runs away; exit.)
f dim.
p
molto espressivo.
pp
SOPRANOS.
Allegretto. (♩= 80) Poco più animato.
(lightly, gathering around Don José.)
p (laughingly.)
L'a - mour est en - fant de Bo - hême, Il n'a ja - mais, ja - mais con - nu de loi; Si tu ne
A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be free! Love you not
dim. - molto -

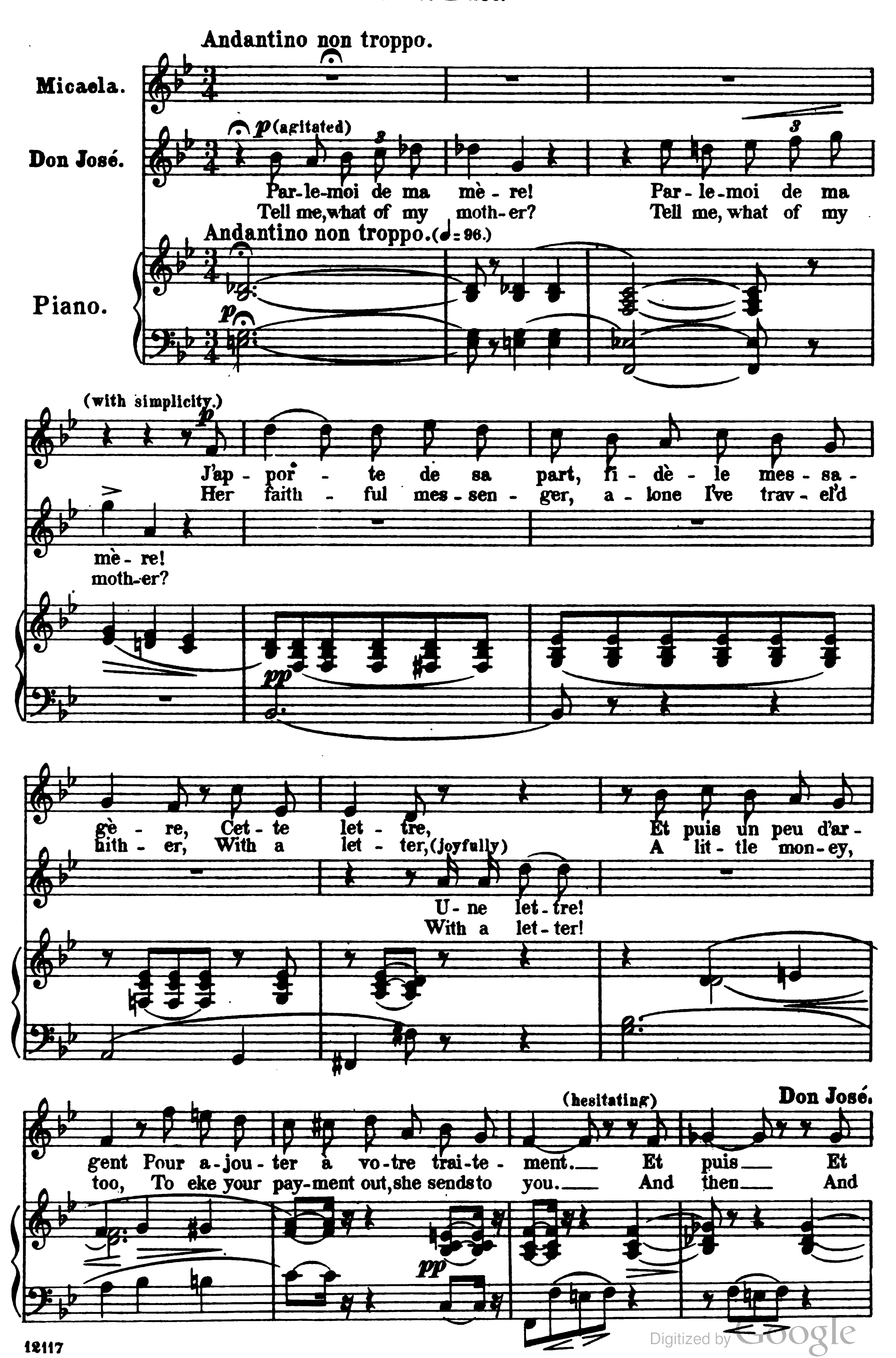

cresc.
m'ai - mes pas, je t'ai - me! Si je t'ai - me, prends garde à
me, then I love you, If I love you, be - ware of
Andantino, quasi Allegretto. (♩= 104.)
(general burst of laughter)
toi!
me!
(The factory-bell again begins to ring. Exeunt Workingmen, Young Men, etc. _ The
Soldiers enter guard-house. Don José is left alone; he picks up the flowers, which had fallen at his feet.)
dim.
sempre dim.
pp

No 6bis Recitative.




Et la fem - me...
And the wom - an?
S'il est vrai-
If there
ment des sor - ciè - res, C'en est u - ne cer - tai - ne -
real - ly are witch-es, She is one, 'tis be-yond a
Allegro.
Micaela.
Don José.
ment. Jo - sé! Mi - ca - ë - la!
doubt. Jo - sé! Mi - ca - e - la!
f
Micaela.
Don José.
Me voi - ci! Quelle joi - e!
It is I! Joy-ful meeting!
Micaela.
C'est vo - tre mè - re qui m'en - voi - e!
'Tis from your moth - er I bear greet - ing!
attacca subito.

Nº 7. Duet.



Andantino non troppo.
Micaela.
Don José.
p (agitated)
Par-le-moi de ma mè - re! Par - le-moi de ma
Tell me, what of my moth - er? Tell me, what of my
Andantino non troppo. (♩= 96.)
Piano.
(with simplicity.)
J'ap - por - te de sa part, fi - dè - le mes - sa -
Her faith - ful mes - sen - ger, a - lone I've trav - el'd
mè - re!
moth - er?
gè - re, Cet - te let - tre, Et puis un peu d'ar -
hith - er, With a let - ter, (joyfully) A lit - tle mon - ey,
U - ne let - tre!
With a let - ter!
(hesitating)
Don José.
gent Pour a - jou - ter à vo - tre trai - te - ment. Et puis Et
too, To eke your pay - ment out, she sends to you. And then And


Micaela.
rit.
a tempo.
puis? Et puis vraiment je n'o - se! Et puis, et puis en -
then? And then I hard-ly dare to! And then there's something
colla voce.
pp
core une au-tre cho - se Qui vaut mieux que l'ar - gent,
else she bade me bear you, Worth more than an - y gold;
Don José.
Et qui pour un bon fils Au - ra sans doute plus de prix. Cette au-tre
And, for a lov-ing son, Must sure-ly be of worth un - told! What can it
Micaela.
cho - se, quelle est - el - le? Par - le donc! Oui je par - le - rai.
be, then? You will tell me, will you not? Yes, for tell I must.
cresc.
p rit. molto.
a tempo.
Ce que l'on m'a don - né, Je vous le don - ne - rai.
What-ev - er I have brought, Nothing will I with - hold.
p dim.
colla voce.
pp
p
sf
p
sf
Poco più lento. (♩= 69.)
pp
12117



p
Vo-tre mère a-vec moi sor-tait de la cha-pel-le, Et c'est a-
As your mother and I to-geth-er left the chap-el, And with a
legg., ma espr. p
Allegro moderato. (♩= 92)
lors qu'en m'embras-sant: Tu vas, m'a-t-elle dit, t'en al-
kiss on me she smiled: Now go, she said to me, to Se-
ler à la vil-le: La rou-te n'est pas lon-gue, u-ne fois à Sé-
vil-la re-pair; The way is not too long, And when you once are
pp
mf
cresc.
f
vil-le Tu cherche-ras mon fils, mon Jo-sé, mon en-fant! Tu
there, Seek first of all my son, my Jo-sé, my dear child! Seek
p cresc.
sf
dim.
rit.
Poco meno mosso. (♩= 88)
p espr.
cherche-ras mon fils, mon Jo-sé, mon en-fant! Et
first of all my son, my Jo-sé, my dear child! Tell
p dim.
colla voce.
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— tu lui di-ras que sa mè - - re Son-ge nuit et jour — a l'ab-
— him that his moth-er is lone - - ly, Pray-ing night and day — for her
pp
sent, — Qu'el - le re-grette et qu'elle es-pè - re, Qu'el - le par-
son, — That her re-gret-ful heart now on - ly Yearns to for-
Ped.
don - ne et qu'el - le at - tend. — Tout ce - la, n'est-ce pas, mi-
give what he has done. — Go, my sweet, I can well be-
p
pp
cresc.
f
gnon - - ne, De ma part, tu le lui di - ras; — Et —
lieve you, That a mes-sen-ger true you'll be; — Go, —
Ped.
ff
dim.
pp rit.
portamento
— ce baiser que je te don - - ne, De ma part tu le lui ren-
— and this parting kiss I give you, To my son you will give from
poco
sf
dim.
p
pp
colla voce.
Ped.


a tempo.
un poco animato.
dras.
me!
Un baiser pour son fils!
'Tis a kiss for her son!
Don José. (deeply moved.)
Un baiser de ma mè - re!
A kiss from my moth - er!
cresc.
Un baiser de ma
A kiss from my
a tempo.
un poco animato. (♩= 100)
rallent.
p (with simplicity.)
cresc.
Un bai-ser pour son fils! Jo-sé, je vous le rends com-me je l'ai pro -
'Tis a kiss for her son! Jo-sé, I give it you, as she would have it
mè - re!
moth - er!
colla voce.
a tempo.
(she kisses Don José.)
Don José. (with emotion.)
mis!
done!
Ma
My
a tempo. espr.
cresc.
rall.
dim.
Allegro moderato. (♩= 84.)
mè - re je la vois! Oui, je re - vois mon vil -
moth - er I be - hold! A - gain I see my vil - lage


cresc.
la - ge! Ô sou-ve - nirs d'au-tre - fois, doux sou-ve -
home! O hap-py mem - 'ries of old, How ye my
poco cresc.
Micaela. pp
Sa mè - re,il la re - voit! Il re -
dim. His moth - er he be - holds A-gain he
pp
nirs du pa - ys! Doux sou-ve-nirs du pa-ys!
heart o - ver - come! O hap-py mem - 'ries of old!
dim.
pp
cresc.
voit son vil - la - ge! Ô sou-ve - nirs d'au-tre -
sees his vil-lage home! O hap-py mem - 'ries of
Ô sou-ve-nirs ché - ris! Ô sou - ve -
O mem-o-ries of home! O mem - o -
cresc.
fois! Sou-ve-nirs du pa - ys! Vous rem-plis-sez son
old! How ye his heart o'er - come! Ye fill his yearning
nirs! Ô sou-ve-nirs ché - ris Vous rem-plis-sez mon
ries! O mem-o-ries of home, Ye fill my yearn - ing


cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,
cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,
molto
ff
dim.
O sou - ve - nirs ché - ris! Sa mère, il la re - voit, il re - voit son vil -
O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his
O sou - ve - nirs ché - ris! Ma mè - re, je la vois, je re - vois mon vil -
O mem - o - ries of home! My moth - er I be - hold, A - gain I see
rit.
Poco più lento.
la - - ge!
vil - lage home!
la - - ge!
my home!
Poco più lento. (♩= 69.)
colla voce.
mf Don José.
Qui sait de quel dé - mon j'al - lais ê - - tre la proie!
Who knows of what a de - mon I was near - ly the prey!


p (absorbedly)
Même de loin ma mère me défend, Et ce bai-
Tho' far away, a mother's love can see, And, with the
f (with transport.)
dim.
ser qu'elle m'envoie, Ce baiser qu'elle m'envoie Écarte le pé-
kiss she sends to me, with the kiss she sends to me, Averts the threat'ning
Micaela.
quasi Recitativo.
(animatedly.)
Quel démon? quel péril? je ne comprends pas
What demon? what peril? Why do you murmur
rall.
ril et sauve son enfant!
per-il from her son to-day!
colla voce. pp
colla voce.
a tempo allegretto.
bien.... Que veut dire cela?
so? Is there anything wrong?
Rien! rien!
No! no!
a tempo allegretto (♩= 80.)
mf
p
sf


p senza rigore.
Parlons de toi, la mes-sa - gè - re; Tu vas re-tour-ner au pa-
Speak of your-self, whom she sent hith - er: Do you real-ly mean to go
pp colla voce.
Allegro moderato. (♩= 88.)
Micaela.
ys? Oui, ce soir mê - me: de-main je ver - rai vo-tre
home? Yes, and this eve - ning. To-mor-row I shall see your
mè - - re!
moth - - er!
(animatedly.)
dim.
Tu la verras! Eh bien! tu lui di - ras:
You'll see her then! O then tell herfrom me:
p dim.
p espress.
Que son fils l'aime et la vé - nè - re Et qu'il se re-pent au-jour-
Say, that her son his love would send her, And say, that to-day he re -
pp



d'hui; Il veut que là-bas sa mè - - re soit con-
pents; And hopes that his dar-ling moth - er, Will for-

p

ten - - te de lui! Tout ce-la, n'est-ce pas, mi-
give his of-fence! Now, my sweet, I can well be-

cresc.

gnon - ne, De ma part, tu le lui di - ras! Et
lieve you, That a mes-sen-ger true you'll be! And

ff *portamento.* *dim.* *pp* *rit.*

ce bai-ser que je te don - ne, De ma part, tu le lui ren-
that this lov-ing kiss I give you, You will give to her from

poco sf *dim.* *p* *colla voce.*


a tempo, un poco riten.
Micaela. (with simplicity.)
pp
Oui, je vous le pro - mets, de la part de son fils, Jo-sé je le ren-
In-deed, I give my word, as a mes-sen-ger true, Jo-sé, it shall be
rall.
cresc.
(he kisses Micaela.)
dras!
me!
a tempo, un poco riten.
pp
rall.
dim.
drai, com-me je l'ai pro - mis.
giv'n, as I have promised you.
Allegro moderato.
pp
Ma mè - re, je la vois! oui, je re-
My moth - er I be - hold! A-gain I
Allegro moderato. (♩= 84.)
pp
vois mon vil - la - ge! Ô sou-ve - nirs d'autre - fois, doux sou-ve -
see my vil-lage home! O hap-py mem - 'ries of old, How ye my
cresc.
poco cresc.
Micaela.
pp
Sa mè - re, il la re - voit! Il re -
His moth - er he be - holds, A-gain he
dim.
nirs du pa - ys! Doux sou-ve-nirs du pa - ys!
heart o-ver - come! How ye my heart o - ver - come!
dim.
pp


cresc.
voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
sees his vil - lage home! O, hap - py mem - 'ries of
cresc.
Ô sou - ve - nirs ché - ris! Ô sou - ve -
O, mem - o - ries of home! O mem - o -
cresc.
fois! sou - ve - nirs du pa - ys! Vous rem - plis - sez son
old! How ye his heart o'er - come! Ye fill his yearn - ing
nirs! Ô sou - ve - nirs ché - ris Vous remplis - sez mon
ries! O mem - o - ries of home, Ye fill my yearn - ing
f
cœur de for - ce et de cou - ra - ge!
breast With ten - der calm and rest!
cœur de for - ce et de cou - ra - ge!
breast With ten - der calm and rest!
molto
al
ff
dim.
O sou - ve - nirs ché - ris! Sa mère il la re - voit, il re - voit son vil -
O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his
ff
dim.
Ô sou - ve - nirs ché - ris! Ma mè - re je la vois, je re - vois mon vil -
O mem - o - ries of home! My moth - er I be - hold, A - gain I see my
f
mf
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p sf pp

la - - ge! Il te re - voit ô mon vil - la - ge! Doux souve -
vil - lage home! A-gain he sees his vil-lage home! O mem-o -

p pp

la - - ge! Je te re - vois ô mon vil - la - ge! Doux souve -
vil - lage home! A-gain I see my vil-lage home! O mem-o -

(♩= 92.)

p pp

nirs, sou-ve-nirs du pa - ys! Vous rem-plis - sez son cœur de cou -
ries, O mem-o-ries of old! Ye fill my breast With calm and

nirs, sou-ve-nirs du pa - ys! Vous rem-plis - sez mon cœur de cou -
ries, O mem-o-ries of old! Ye fill my breast With calm and

pp

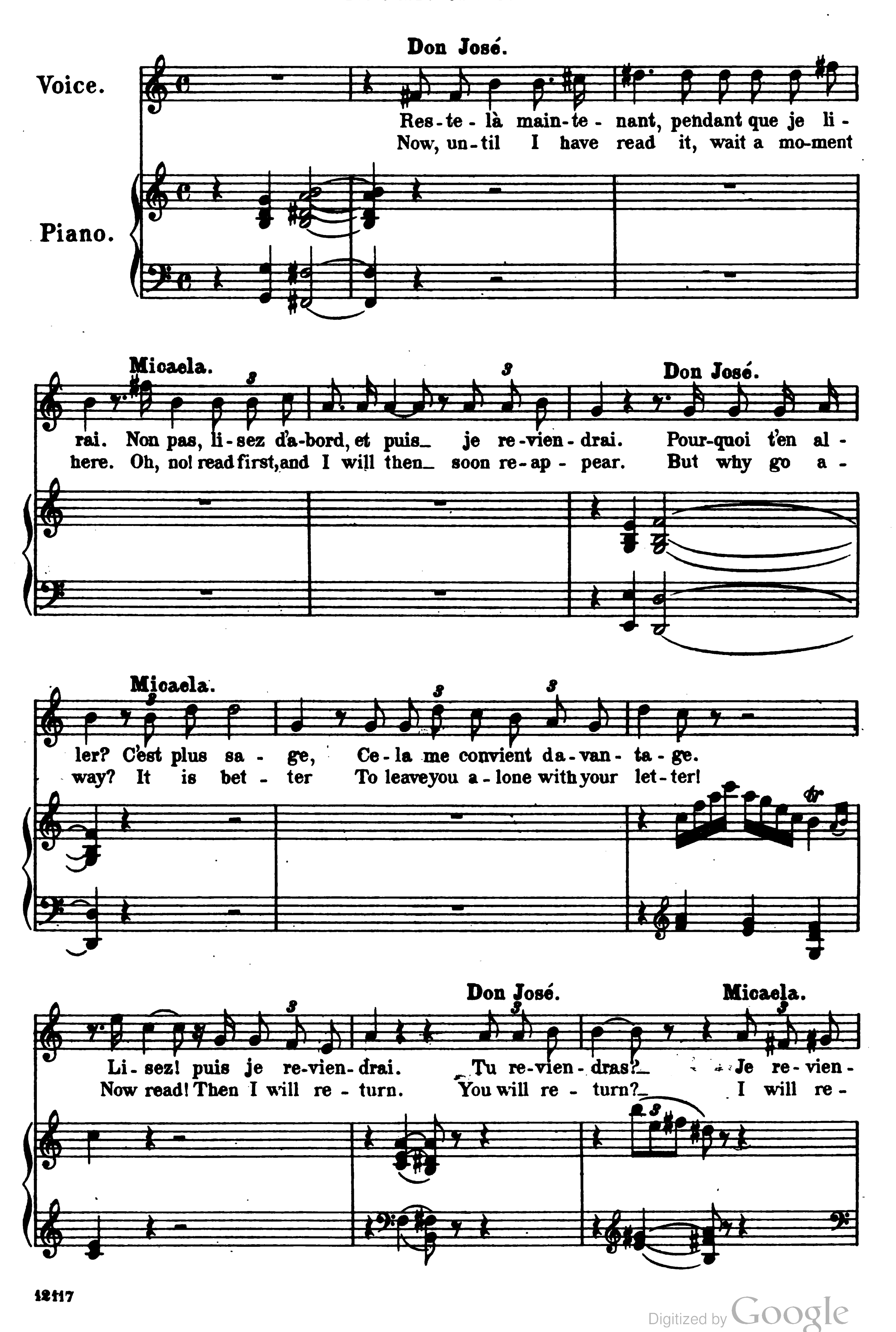
ra - ge, Ô sou-ve - nirs, ô sou-ve-nirs ché - ris.
rest! O mem-o - ries, O mem-o - ries of home!

pp sempre pp

ra - ge, Ô sou-ve - nirs, ô sou-ve-nirs ché - ris. Je re-vois mon vil -
rest! O mem-o - ries, O mem-o - ries of home! A-gain I see my


sempre pp
O sou-ve-nirs ché-ris! Il re-voit son vil-la-
O mem-o-ries of old! A-gain he sees his home!
la- ge!
home!
O sou-ve-nirs ché-
O mem-o-ries of
allarg.
dim.
ge! Vous lui ren-dez tout son cou-ra-ge, O sou-ve-
Ye fill his breast With calm and rest, O mem-o-
ris! Vous me ren-dez tout mon cou-ra-ge, O sou-ve-
home! Ye fill my breast With calm and rest, O mem-o-
dim.
allarg.
ppp
a tempo.
nirs du pa-ys!
ries of home!
ppp
nirs du pa-ys!
ries of home!
ppp
pp a tempo.
pp
smorz.
12117

Nº 7bis Recitative.




(exit Micaela.)
drai!
turn!
(Don José reads the letter in silence.)
Don José.
Ne crains rien, ma mè-re, ton fils t'o-bé-i-ra, Fe-
Do not fear, dear Moth-er, your will shall be my law. Your
ra ce que tu lui dis; j'ai-me Mi-ca-ë-la, Je la prendrai pour
son will heed your prayer; I love Mi-ca-e-la, 'Tis she my heart is
poco rit.
fem-me, Quant à tes fleurs sorcière in-fâ-me!...
bent on; As for thy flow'rs, thou bra-zen wan-ton!...
poco rit.
f
attacca subito.

Nº 8. Chorus.


Allegro vivace.
Zuniga.
Sopranos I.
(Cigarette-girls.)
(cries behind the scenes.)
Sopranos II.
Allegro vivace. (♩.=72.)
Piano.
f
sempre f
cresc.
molto.
Zuniga.
Que se pas-se-t-il donc là-bas?
What can be go-ing on be-low?
ff


SOPRANOS I. (on stage.)
Au secours! au secours! n'en-ten-dez-vous pas?
Help! help! help! help! will you nev-er hear?
SOPRANOS II.
(on stage.)
Au secours! au secours! messieurs les sol-dats!
Help! help! help! help! Is no sol-dier near?
C'est la Car-men-ci-ta!
'Twas la Car-men-ci-ta!
Non, non, ce n'est pas el-le!
No, no! she did not do it!
cresc.
C'est la Carmen-ci-ta!
'Twas la Carmen-ci-ta!
Non, non ce n'est pas el-le! pas du
No, no! she did not do it! not at
C'est el-le!
It was she!


si fait, si fait, c'est el - le! Elle a por - té les premiers
O yes, O yes, it was she! 'Twas she be - gan it with a
tout!
all!
coups!
blow!
(to Zuniga.)
Ne les é - cou - tez pas! Mon - sieur! é - coutez - nous! é - coutez - nous! é - coutez - nous! é - cou-tez - nous! é - cou - tez - nous!
Do not mind what they say! My - lord, they do not know! they do not know! they do not know! they do not know! they do not know!
(to Zuniga.) Ne les é - cou - tez pas! E - cou - tez-nous, mon - sieur! é - coutez-nous! é - coutez-nous! é - cou-tez-nous! é - cou - tez-nous!
Do not mind what they say! My-lord, they do not know! they do not know! they do not know! they do not know! they do not know!
é - cou - tez-nous, mon - sieur,
My-lord, they do not know!
é - cou - tez - nous, mon -
My-lord, they do not


sieur, mon - sieur, é - cou - tez - nous!
know, My - lord, they do not know!
mon - sieur, é - cou - tez - nous!
My - lord, they do not know!
pp
SOPRANOS II.
mf (drawing Zuniga to their side.)
La Ma - nue - li - ta di - sait, Et ré - pé - tait à voix
Ma - nue - li - ta rais'd a cry, That one could hear all thro'
hau - te
town,
cresc.
Quel - le a - chè - te - rait sans fau - te
That she had a mind to buy
mf
f
Un â - ne qui lui plai - sait.
Her an ass to ride up - on.
mf
f
SOPRANOS I.
mf (same business.)
A - lors la Car - men - ci -
Car-men-ci - ta quick - ly
pp
ta Rail - leuse à son or - di - nai - re,
cried (She nev - er lets a chance pass):

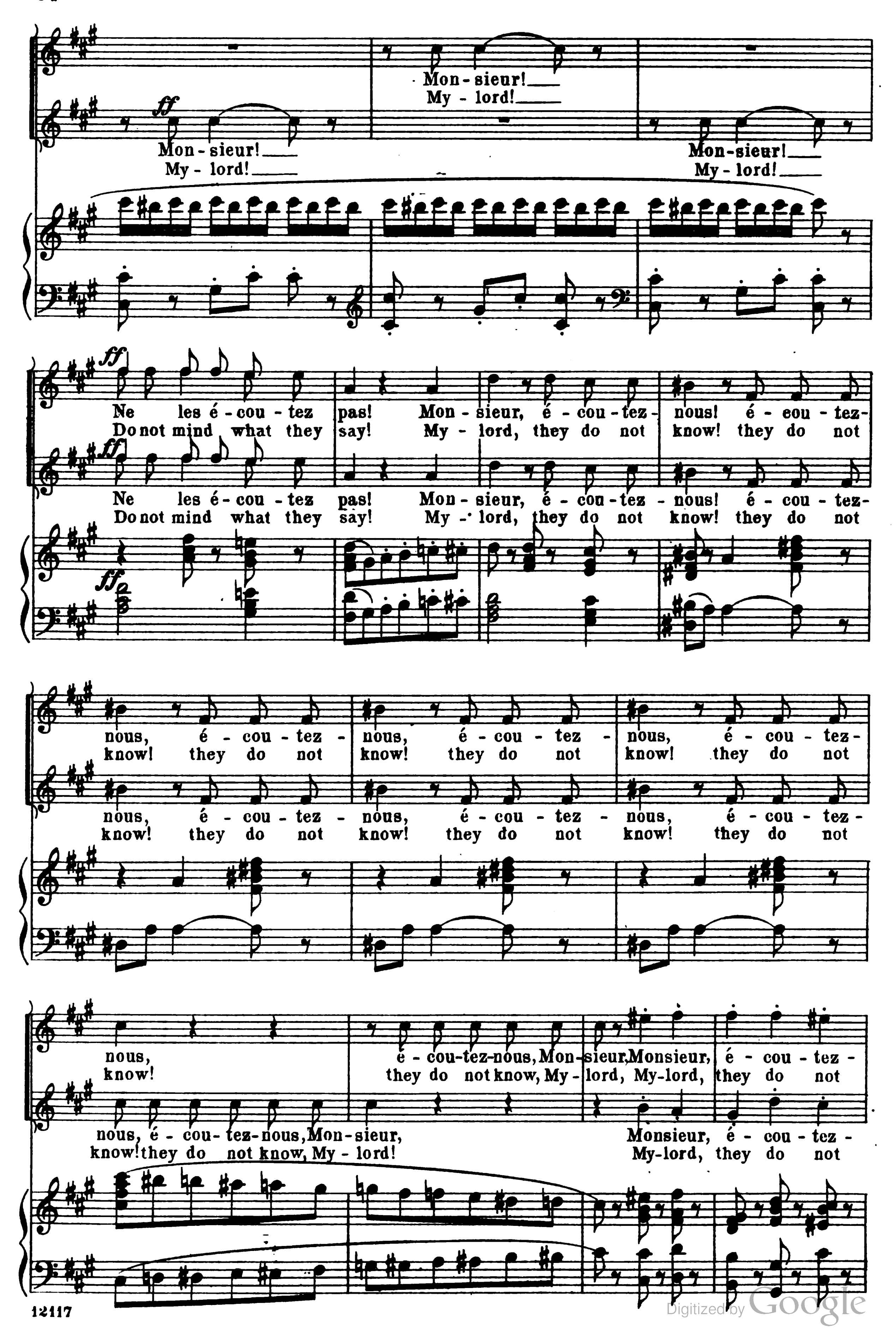

cresc.
Dit: "Un â - ne pour-quoi fai - - re? Un ba-lai te suf-fi-
"What do you want with an ass When a broom will do to
SOPRANOS II.
ra." Ma-nue-li-ta ri-pos - ta Et dit à sa ca-ma-
ride?" Ma-nue-li-ta answer'd too, All o - ver in fu-ry
ra - de: "Pour cer-tai - ne pro - me - na - de, Mon
shak - ing: "For a ride you'll soon be tak - ing, My
SOPRANOS I.
cresc.
â - ne te ser-vi - ra! Et ce jour la tu pour-
ass will do well for you! Then you'll have a right to
ras A bon droit fai-re la fiè - re, Deux la-quais sui-vront der-
rise Far a - bove us in your pride, With two lack-eys at your


riè - re Té-mou - chant à tour de bras." La des-sus, tou-tes les
side Tak-ing turns in chas-ing flies!" Then they both start-ed to
ff
La des-sus, tou-tes les
Then they both start-ed to
Ped. Ped.
deux Se sont pri - ses aux che - veux, Tou-tes les deux, tou-tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to
deux Se sont pri - ses aux che - veux, Tou-tes les deux, tou-tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to
deux, Se sont pri - ses aux che - veux!
tear And to pull each oth - er's hair!
deux, Se sont pri - ses aux che - veux!
tear And to pull each oth - er's hair!
Zuniga.
(impatiently) senza rigore. a tempo.
Au dia- -ble tout ce ba - var - da - - -ge!
Have done with all your sil - ly chat- - -ter!
p colla voce. pp


senza rigore.
a tempo.
Au dia- -ble tout ce ba-var-da- -ge!
Have done with all your sil-ly chat- -ter!
colla voce.
pp
(to Don José.)
Pre-nez, Jo - sé deux hom-mes a - vec vous, Et voy-
Hark you, Jo - sé, take two good men with you, And go
p
ez là de - dans qui cau - se ce ta - pa- -ge!
in to find out what is real-ly the mat- -ter!
pp
SOPRANOS I.
p (Don José enters the factory, followed by two soldiers.)
C'est la Car-men-ci - ta!
'Twas la Car-men-ci - ta!
SOPRANOS II.
p
Non, non, ce n'est pas
No, no, she did not
el - le!
do it!
mf
C'est la Car-men-ci - ta!
'Twas la Car-men-ci - ta!
mf
Non,
No,


Si fait, si fait c'est el - le!
O yes, O yes, she did!
non, ce n'est pas el - le!
no! she did not do it!
Pas du tout!
Not at all!
cresc.
Zuniga.
Ho-là!
I say!
Elle a por - té les pre-miers coups!
'Twas she be - gan it with a blow!
É - loi-gnez - moi tou-tes ces fem-mes - là!
Off with these wom-en with - out more a - do!
Mon-sieur!
My - lord!

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ff
Mon - sieur!
My - lord!
Mon - sieur!
My - lord!
Mon-sieur!
My - lord!
ff
Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez-
Do not mind what they say! My - lord, they do not know! they do not
ff
Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez-
Do not mind what they say! My - lord, they do not know! they do not
ff
nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez -
know! they do not know! they do not know! they do not
nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez -
know! they do not know! they do not know! they do not
nous, é - cou-tez-nous, Mon-sieur, Monsieur, é - cou - tez -
know! they do not know, My - lord, My-lord, they do not
nous, é - cou- tez-nous, Mon-sieur, Monsieur, é - cou - tez -
know! they do not know, My - lord! My-lord, they do not


f
nous!
know!
C'est la Carmen-ci - ta Qui por - ta les pre - miers
'Twas la Carmen-ci - ta, 'Twas she be - gan with a
nous!
know!
p
coups!
blow!
f
C'est la Manue-li - ta Qui por - ta les pre - miers coups!
'Twas la Manue-li - ta, 'Twas she be - gan with a blow!
f
p
f
cresc.
La Carmenci - ta!
La Carmenci - ta!
cresc.
La Manue-li - ta!
La Manue-li - ta!
La Carmenci - ta!
La Carmenci - ta!
La Manue-li - ta!
La Manue-li - ta!
p
cresc.
molto
al
Si! Si! Si! Si! Si! Si!
Yes! Yes! Yes! Yes! yes! yes!
Non! Non! Non! Non! Non!
No! No! No! No! no!
molto
al


ff
Si! Elle a porté les pre - miers coups! Elle a
yes! 'Twas she be-gan it with a blow! 'Twas she
ff
Non! Elle a porté les pre - miers coups! Elle a
no! 'Twas she be-gan it with a blow! 'Twas she
ff
porté les pre - miers coups! C'est la Carmen-ci - ta!
be-gan it with a blow! 'Twas la Carmen-ci - ta!
porté les pre - miers coups! C'est la Manue-li-
be-gan it with a blow! 'Twas la Manue-li-
C'est la Carmenci - ta! C'est la Car-men - ci - ta!
'Twas la Carmenci - ta! 'Twas la Car-men - ci - ta!
ta! C'est la Manue-li-ta! Ma - nue - li - ta!
ta! 'Twas la Manue-li-ta! Ma - nue - li - ta!
Car-men-ci - ta!
Car-men-ci - ta!
Ma-nue-li - ta!
Ma-nue-li - ta!
ff


(The Soldiers clear the square.)
Ped.
Ped.
Ped.
espress.
dimin.
p
(Carmen appears at the factory-door, led by Don José and followed by two soldiers.)
dimin.
pp
ppp

No 9. Song and Melodrama.



Allegretto molto moderato. (♩.=76.)

Carmen. (singing.)

Tra la la la la la la la Cou - pe - moi, brû - le - moi, je ne te di - rai rien; Tra la la la la la la la Je bra - ve tout le feu, le fer et le ciel mê - - me.

You may flay me or burn me, but no - thing I'll tell, Tra la la la la la la la For your steel and your fire, and e'en Heav'n I de - fy.

pp

Zuniga. Recit.

Fais nous grâ - ce de tes chan - sons, Et puis-que l'on t'a dit de ré - pon-dre, ré - ponds!

You can sing better bye - and - bye; And now that you are or-der'd to an-swer, re - ply!

Carmen. (staring impudently at Zuniga.) *meno p*

Tra la la la la la la

a tempo.



la,
Mon se - cret, je le garde et je le gar - de bien! Tra
My own se - cret I'll keep, and I'll keep it right well!
la la la la la la la,
J'en aime un autre, et meurs en di-sant que je l'ai- - me.
There is one whom I love, and for him I would die.
Zuniga. Recit.
Puis-que tu le prends sur ce ton Tu chan-te-ras ton air aux murs de la pri - son.
As no - thing I say can a - vail, You will go sing your song to the walls of the jail!
Allegro.
SOPRANOS I.
En pri - son! en pri - son!
To the jail! to the jail!
(Carmen strikes a woman who happens to be near her.)
SOPRANOS II.
En pri - son! en pri - son!
To the jail! to the jail!
Allegro. (♩.= 104.)
ff



Zuniga. (to Carmen.)

La pes - te! Dé - ci - dé - ment vous a - vez la main les - te.
Now, stead - y! Aye, sure e - nough, with your hand you are read - y.

Tempo I (♩.=76.)

Carmen. (with the utmost impertinence.)

Tra la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la.

sempre pp

mf p pp ppp


Zuniga.
C'est dom-ma - ge,
'Tis a pit - y,
C'est grand dom-ma - ge,
'tis a great pit - y,
Car elle est gen-
For she is so
til - le vraiment:
youth-ful and pret - ty:
Mais il faut
Nev - er - the -
ppp
bien la ren - dre sa - ge,
less, spite of her charms,
At - ta -
We must
chez ces deux jo - lis bras.
bind these two love - ly arms.

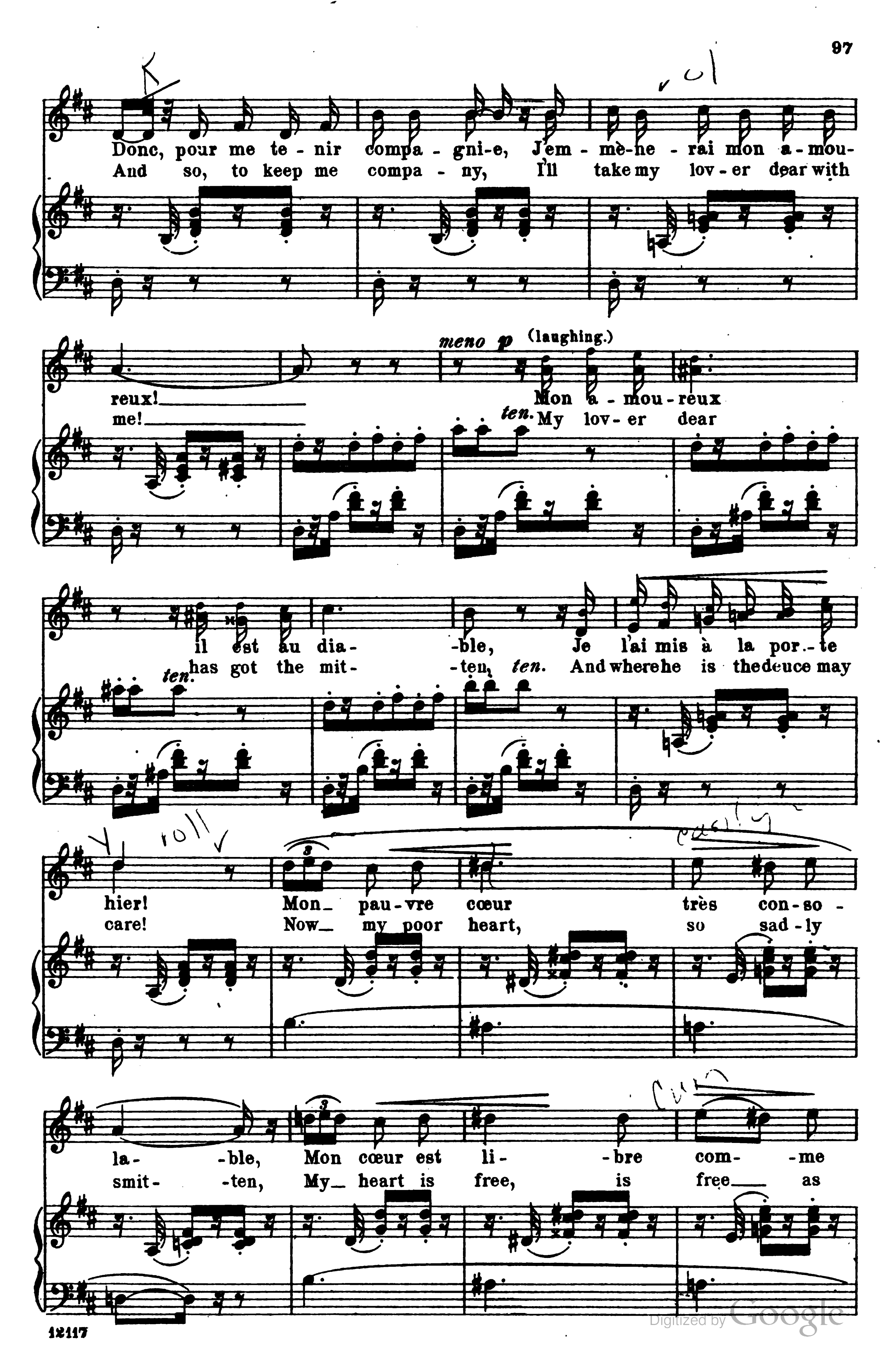

Recit.
Carmen.
Où me con-dui-rez-vous?
Where shall you take me now?
Don José.
A la pri-son et je n'y puis rien fai-re.
In-to the jail; there's no way I can help you.
Carmen.
Vraiment tu n'y peux rien fai-re.
You say, there's no way to help me?
Don José.
Non, rien! j'o-bé-is à mes chefs.
No, none! I o-bey my com-mands.
Carmen.
Eh bien moi, je sais bien qu'en dé-pit de tes chefs eux-mê-mes Tu fe-ras tout ce que je veux, Et ce-la, par-ce-que tu
As for me, I am sure that de-spite your commands, you'll save me, And will do all that I de-sire; And you will, be-cause you


Don Jose.
Carmen.
m'aimes. Moi t'ai-mer! Oui, Jo-sé! La fleur dont je t'ai fait pré-sent Tu
love me! I, love you? Yes, Jo-sé! The flow-er I gave you to-day, You
p
sais, la fleur de la sor-cière, Tu peux la je-ter main-te-
know, the bra-zen wanton's flower, Tho' now you may throw it a-
f
Allegro.
Don Jose.
nant, Le charme o-pè-re!
way, You feel its power!
Ne me par-le plus, Tu m'en-
Now say no-thing more, do you
ff
tends? Ne par-le plus, Je le dé-fends.
hear? Say no-thing more, I will not hear!
Moderato.
ff
p

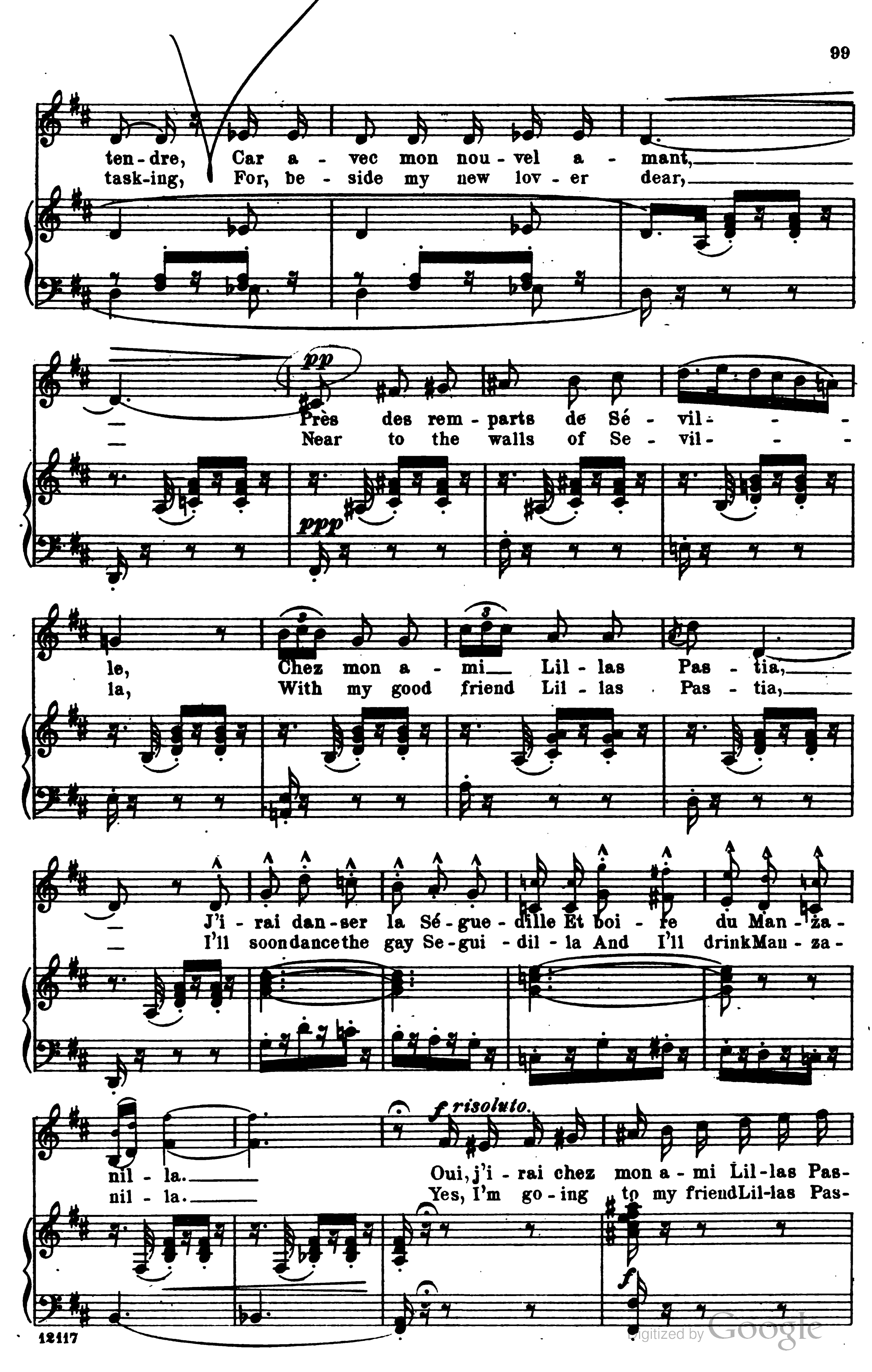
Nº 10. Seguidilla and Duet.

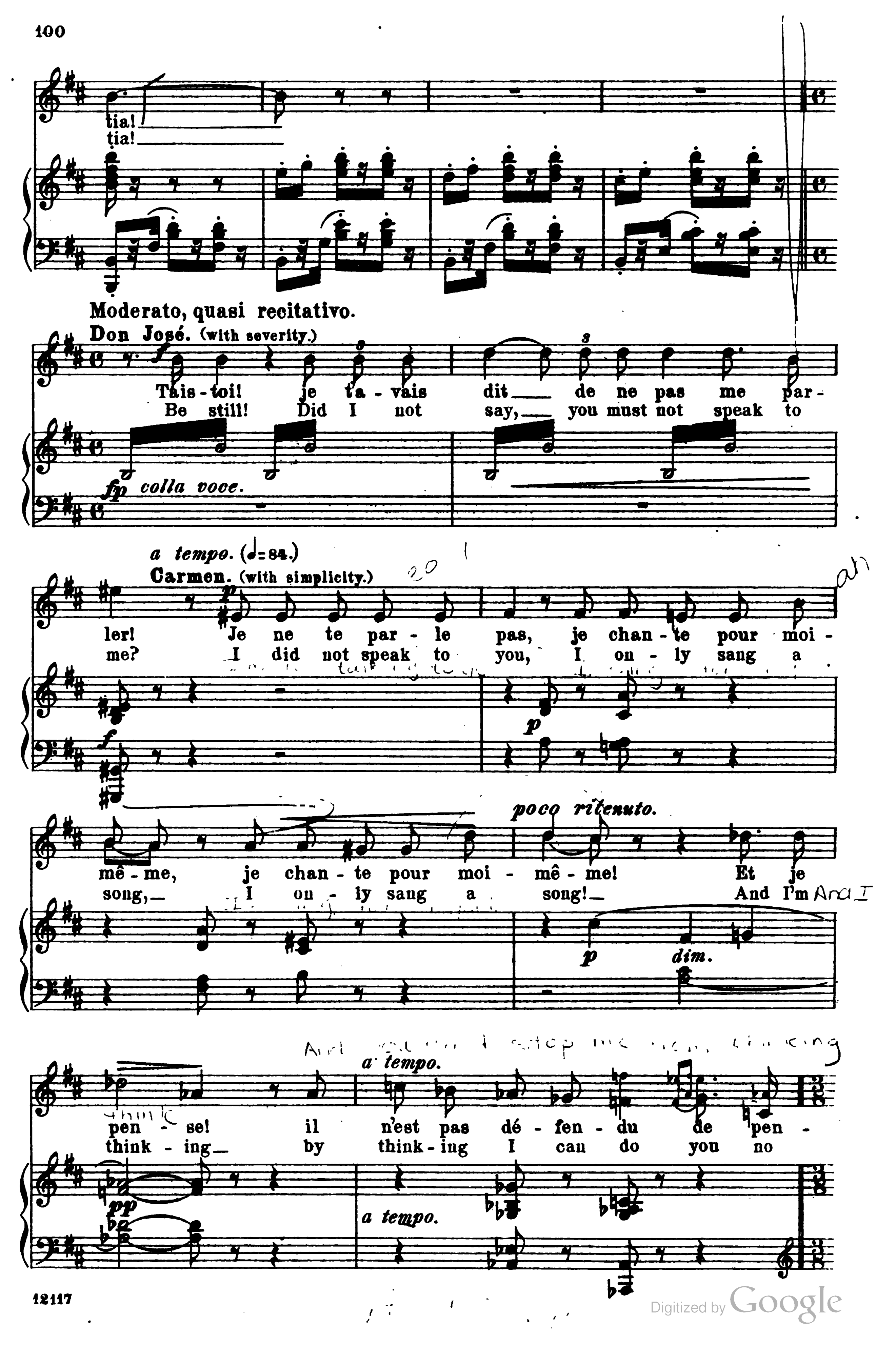



la Sé-gue-dille Et boi-re du Man-za-nil-la.
gay Se-gui-dil-la And I'll drink Man-za-nil-la.
J'i-rai chez mon a-mi Lil-las Pas-tia.
I'll go see my good friend Lil-las Pas-tia!
sempre pp
sempre pp
Oui, mais tou-te seule
But all a-lone what
on s'en-nui-e, Et les vrais plai-sirs sont à deux;
can one do? True joy be-gins when there are two;


Donc, pour me te - nir compa - gni-e, J'em - mè-ne - rai mon a - mou-
And so, to keep me compa - ny, I'll take my lov - er dear with
reux!
me!
meno p (laughing.)
Mon a - mou - reux
ten. My lov - er dear
il est au dia- -ble, Je l'ai mis à la por - te
ten. has got the mit- -ten, ten. And where he is the deuce may
hier! Mon pau - vre cœur très con - so -
care! Now my poor heart, so sad - ly
la- -ble, Mon cœur est li- -bre com- -me
smit- -ten, My heart is free, is free as
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pp
l'air! J'ai des ga-lants à la douzai-ne, Mais ils ne sont pas
air! Tho' I have suit-ors by the dozen There is not one that
rall.
à mon gré. Voi-ci la fin de la se-mai-ne: Qui
suits my whim. The week is gone, and none is chos-en: Who
colla voce.
a tempo.
vent m'ai-mer? je l'ai-me-rai! Qui veut mon
will love me? I will love him! Who'll have my
a tempo.
portamento. portamento.
â- -me? Elle est à pren-dre! Vous ar-ri-
soul? 'Tis for the ask-ing! Now some good
portamento. portamento.
vez au bon mo-ment! Je n'ai guè-re le temps d'at-
fair-y has sent you here! And my patience will bear no


ten-dre, Car a - vec mon nou - vel a - mant,
task-ing, For, be - side my new lov - er dear,
pp
Près des rem - parts de Sé - vil - le,
Near to the walls of Se - vil - la,
ppp
Chez mon a - mi Lil - las Pas - tia,
With my good friend Lil - las Pas - tia,
J'i - rai dan - ser la Sé - gue - dille Et boi - re du Man - za - nil - la.
I'll soon dance the gay Se - gui - dil - la And I'll drink Man - za - nil - la.
f risoluto.
Oui, j'i - rai chez mon a - mi Lil - las Pas-
Yes, I'm go - ing to my friend Lil - las Pas-
f
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tia!
tia!
Moderato, quasi recitativo.
Don José. (with severity.)
Tais-toi! je t'a-vais dit de ne pas me par-
Be still! Did I not say, you must not speak to
colla voce.
a tempo. (♩=84.)
Carmen. (with simplicity.)
ler! Je ne te par-le pas, je chan-te pour moi-
me? I did not speak to you, I on-ly sang a
mê-me, je chan-te pour moi-mê-me! Et je
song, I on-ly sang a song! And I'm
poco ritenuto.
dim.
a tempo.
pen-se! il n'est pas dé-fen-du de pen-
think-ing by think-ing I can do you no
a tempo.


Tempo. (♪=160.)
ser! Je pense à cer - tain of - fi - cier, Je pense à cer - tain of - fi - cier
wrong! An of - fi - cer I have in mind, An of - fi - cer I have in mind,
Moderato. (♩=88.)
cresc.
Qui m'ai - me Et qu'à mon tour, oui, qu'à mon tour je pour-rais bien ai - mer!
Who loves me, And who knows well, Yes, who knows well, That I am not un - kind!
pp
cresc.
f
dim. e rall.
sf
colla voce.
Andantino.
(pointedly)
pp
Mon of - fi - cier n'est pas
That he's no cap - tain I
Don José. (agitated.)
Car - men!
Car - men!
Andantino. (♪=132.)
ppp


un__ ca - pi - tai- -ne; Pas__ mê - me un lieu-te -
well__ am__ a - ware,___ Nor__ a lieu - ten ant is
nant,___ il n'est que bri - ga - dier; Mais
he;___ He's on - ly a corp'ral, But
c'est as - sez pour u - ne Bo - hé - mien- -ne,
why should a Gyp - sy girl Ev - er care?___
leggieramente.
Moderato.
Et je dai - gne m'en con - ten - ter!___
And I think he will do for me!___
Don José.
p
Carmen, je suis comme un hom-
Carmen, do my sens - es all
Moderato. (♩=88.)
fpp
cresc.
rall.
me j - vre, Si je cè - de, si je me li- -vre, Ta pro -
leave me? If I yield,_ can you de - ceive me? Will you
fpp
cresc.
colla voce.
dim.
p


a tempo.
cresc.
mes - se tu la tien - dras, Ah! si je
then sure- -ly faith - ful be? Ah! if I
cresc.
t'ai - me, Carmen, Carmen, tu m'ai - me - ras?
love you, Carmen, Carmen, will you love me?
Tempo I. Allegretto. (♪=160.)
ten.
pp
sotto voce
(Don José looses the cord which binds Carmen's hands.)
Oui,
Yes,
Nous dan - se - rons
Soon we shall dance
sotto voce.
Chez Lillas Pas - tia,
With Lillas Pas - tia,
Tu le pro-
You prom-ise
la Sé - gue - dil - le
the Se - gui- -dil - la,
En bu - vant
And we shall
mets!
me?
Car - men,
Car - men,


p
du Man-za-nil- -la. ah!
drink Man-za-nil- -la. ah!
Tu le pro-mets!
You prom-ise me?
f e ben ritmato.
Près des rem-parts de Sé-vil-le,
Near to the walls of Se-vil-la,
f
Chez mon a-mi Lil-las
With my good friend Lil-las
Pas-tia, Nous dan-se-rons
Pas-tia, We'll soon dance the



la Sé - gue - dille Et boi - rons du Man - za -
gay Se - gui - dil - la And we'll drink Man - za -

nil - la:
nil - la:

sempre f

tra la la la

p

sf

la la la la la la la, tra la

ff

la la la la la la la la la la.

sf

ff

attacca subito.

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Nº 11. Finale.


Allegro vivo.
Carmen.
(Zuniga comes out of guardhouse.)
Zuniga.
Allegro vivo. (𝅗𝅥. = 69.)
Piano
pp
Zuniga.
(to Don José.)
mf
Voi - ci l'or - dre; par-
Here is the or - der; now
tez.
go!
Et fai - tes bon-ne gar- - de.
Take care_she does not cheat you!
Carmen. (aside to Don José.)
sotto voce.
En che - min je te pous-se -
On the way I'll give you a


rai, je te pousse - rai Aussi fort que je le pour-
push, I'll give you a push Just as hard as I ev - er
rai, Lais-se - toi ren - ver - ser...
can: You must fall off I rush
Le res - -te me re - gar - -de.
You know where I shall meet you!
Allegretto quasi Andantino. (♩= 72.)
Carmen. (singing, and laughing in Zuniga's face.)
L'a-mour est en-fant de Bo - hême, Il n'a ja - mais, jamais connu de
A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be
sempre pp

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loi; Si tu ne m'aimes pas, je t'ai - me; Si je t'ai - me, prends garde à
free; Love you not me, then I love you, — If I love you, be - ware of

toi! — Si tu ne m'aimes pas, si tu ne m'aimes pas, je
me. — Love you not me, — love you not me, then I love

Ped.

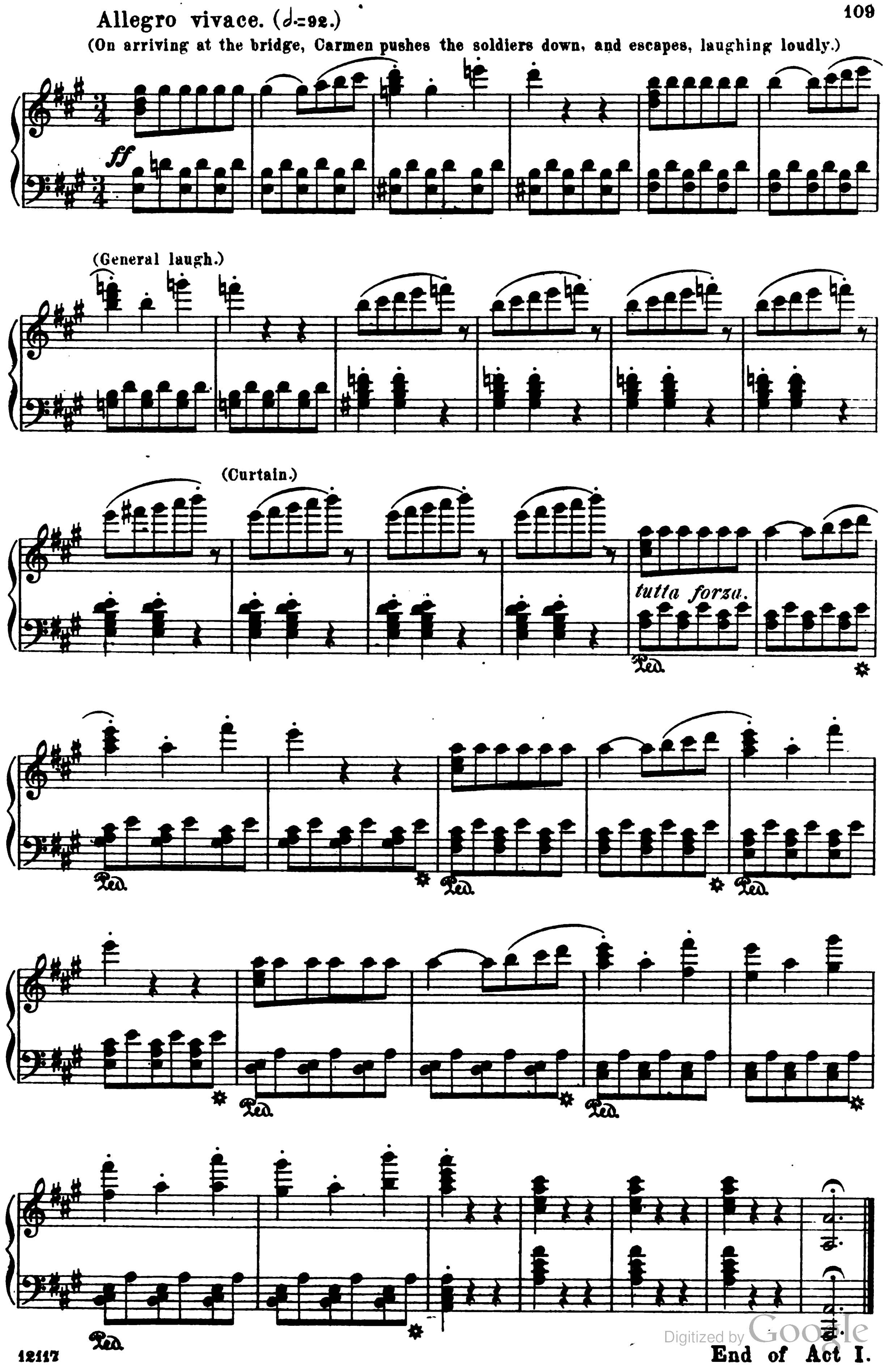
cresc. *f*

t'ai - me! Mais si je t'ai - me, si je t'ai - me prends garde à —
you! — But if I love you, if I love you, be - ware of —

(she marches off with Don José and the Soldiers.)

toi!
me!

sempre pp


Allegro vivace. (𝅗𝅥.=92.)
(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)
ff
(General laugh.)
(Curtain.)
tutta forza.
Ped.
End of Act I.

The Soldiers of Alcala

Entr' acte.

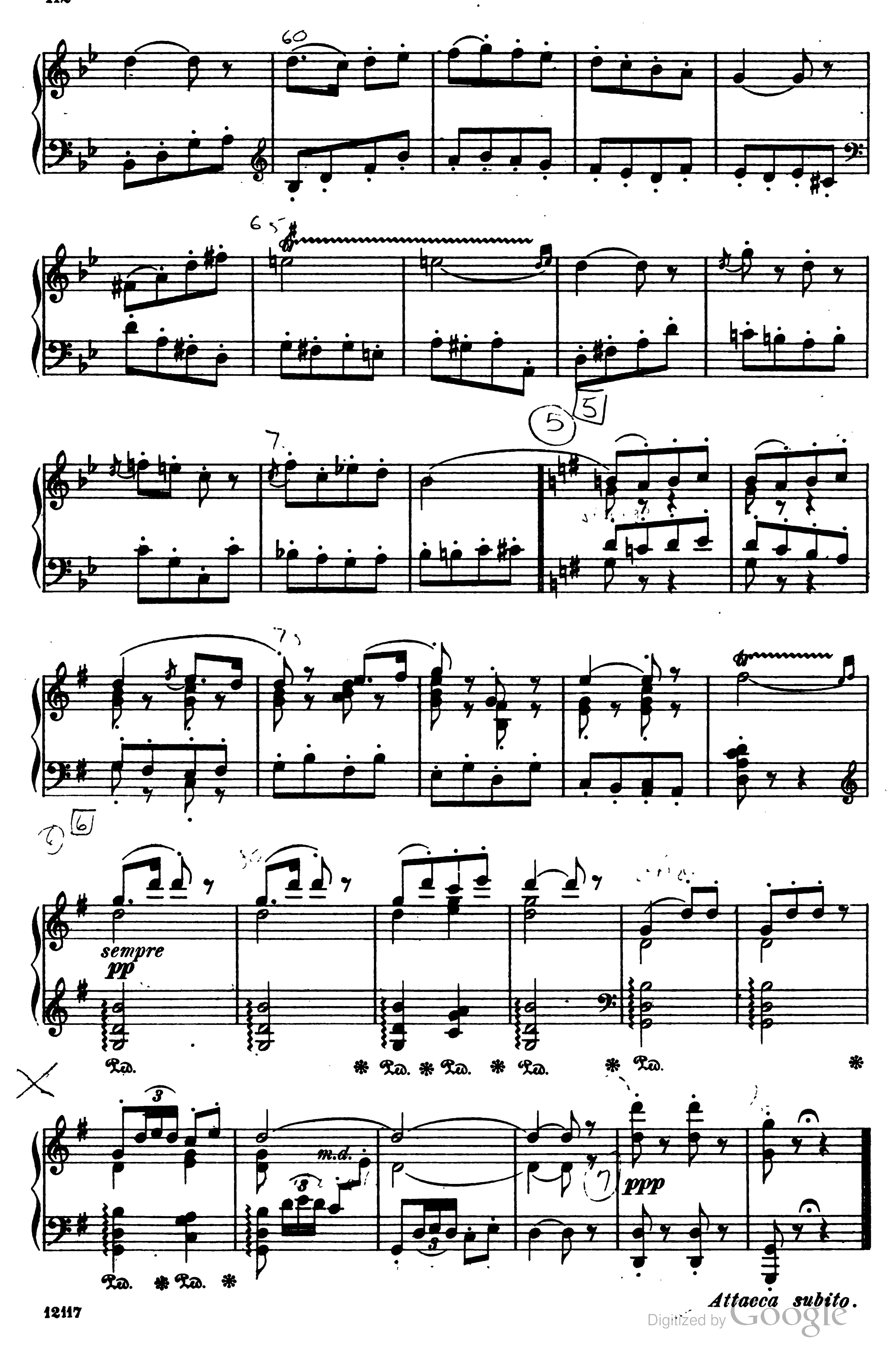




dim. molto.

pp

ff


sempre
pp
m.d.
ppp
Attacca subito.

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

Nº 12. Gypsy Song.



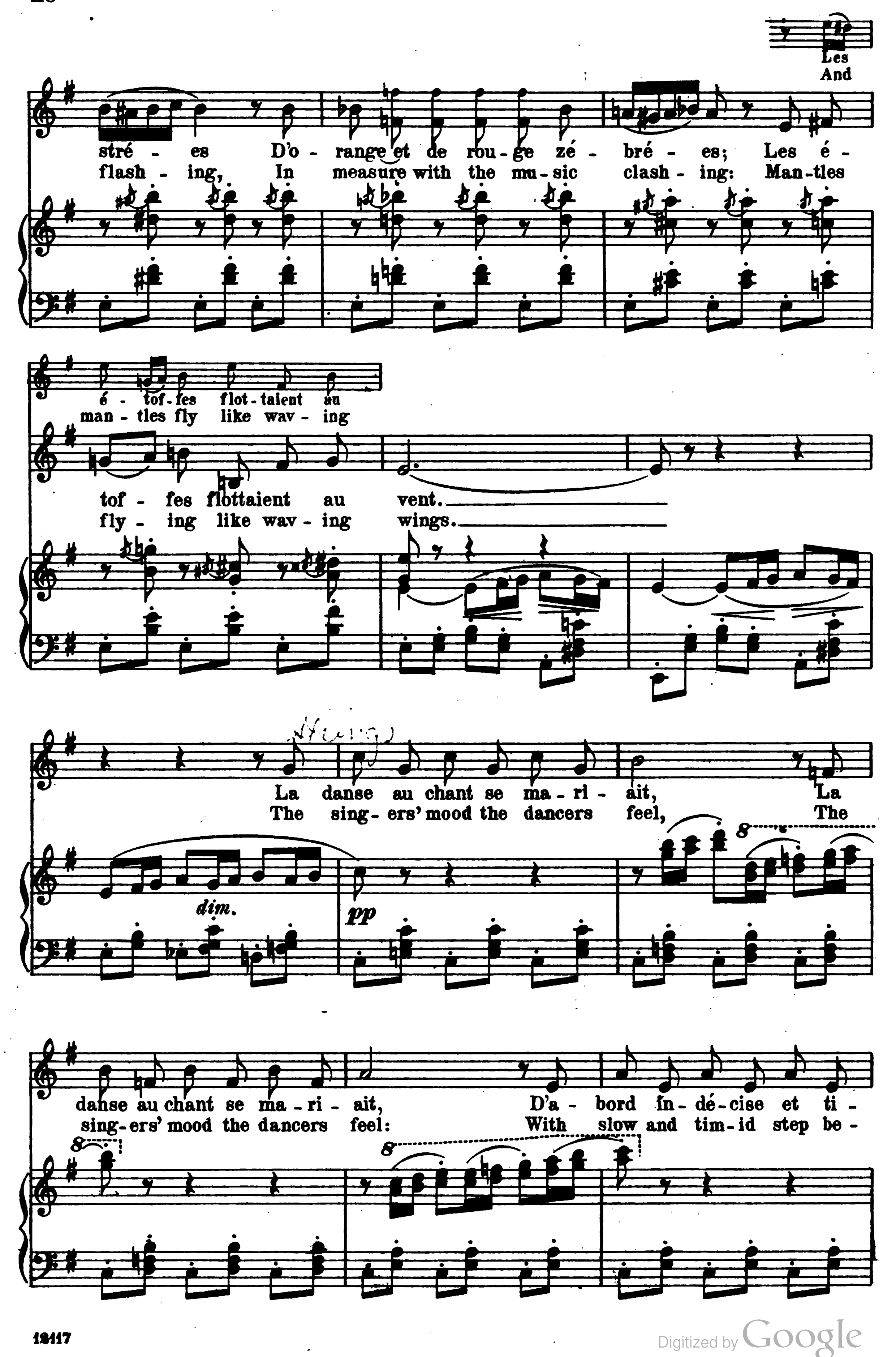

pp
f
p
f


Carmen.
(Gypsy Song.)
ben ritmato.
(The dance ceases.)
Les
The
dim.
tringles des sistres tin - taient A - vec un é-clat mé-tal -
sound of sis-trum-bars did greet Their ears with dry, me-tal-lic
li - que, Et sur cette é-tran-ge mu - si - que Les
ring - ing, To this strange mu-sic soon up - spring-ing The
Zin - ga-rel-las se le - vaient. Tam-
Gyp - sy-girls were on their feet. The
bours de Bas-que allaient leur train, Et les gui - ta-res for - ce -
rat-tling, ring - ing tam - bou - rine, And twangling of gui-tars now
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nées Grinçaient sous des mains obstinées, Même chanson, même refrain, Même chanson, même refrain!
mingle, And, pinch'd and pounded, throb and jingle, Alike in time, Alike in tune; Alike in time, alike in tune!
molto rit.
dim.
colla voce.
a tempo. (♩= 108)
pp
sempre pp
Tra la la la, tra la la la, tra la la la, tra la la la la la la la,


Frasquita, Mercedes.
pp
tra la la la, tra la la la,
(Dance.)
tra la la la, tra la la la la la la la.
(The dance ceases.)
sempre p
Les Set
anneaux de cuivre et d'ar - gent Re - lui-saient sur les peaux bi -
off by taw - ny skins, are rings Of sil - ver and of cop - per


Les
And
stré - es D'o - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man-tles
é - tof-fes flot-taient au
man - tles fly like wav - ing
tof - fes flottaient au vent.
fly - ing like wav - ing wings.
dim.
La danse au chant se ma - ri - ait, La
The sing - ers' mood the dancers feel, The
pp
danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
sing - ers' mood the dancers feel: With slow and tim - id step be -


cresc.
molto. rall.
mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon-
gin - ning; Then fast and fast - er they are spinning, And wild-er,
cresc.
a tempo animato. (♩= 126.)
tait, mon-tait, mon-tait, mon - tait!
wild - er, wild - er grows the reel!
Tra la la
colla voce.
la, tra la la la,
tra la la la, tra la la la la la la la:
tra la la la, tra la la
tra la la la, tra la la
(Dance.)
cresc.


la, tra la la la, tra
la, tra la la la, tra
la la la la la la la.
la la la la la la la.
f
cresc.
(The dance ceases.)
Les Bo-hémiens à tour de bras De
With fingers fleet the gyp-sy - boys On
p
f
leurs in-struments faisaient ra - ge, Et cet é-blou - is-sant ta -
string and leather romp and ri - ot; No Gyp - sy maid- en can sit


pa - ge En - sor - cé-lait les Zin-ga - ras.
qui - et Who hears that glorious, merry noise!
f
p
p
Sous le rythme de la chan - son, Sous le rythme de la chan-
And, to the measure of the song, And, to the measure of the
cresc.
f p
f
p
son, Ar- den-tes, fol-les, en-fié - vré - - es, El - les
song, All join the glow-ing, wanton rev - - el; Round and
cresc.
f
p
6
cresc.
ff
se lais - saient, en - i - vré - - es, Em-por - ter par le tour-bil -
round the ring, how they trav - - el, Borne on whirl-winds of joy a -
6
6
f



Più mosso. (♩= 128.)

ff

lon! ——— Tra la la la, ———
long! ———

tra la la la, ——— tra la la

la, ——— tra la la la la la la la: ———

Frasquita, Mercedes. *sempre animando e cresc.* - - - - -

ff

Tra la la la, ——— tra la la la, ———

ff

Tra la la la, ——— tra la la la, ———

(Dance.)

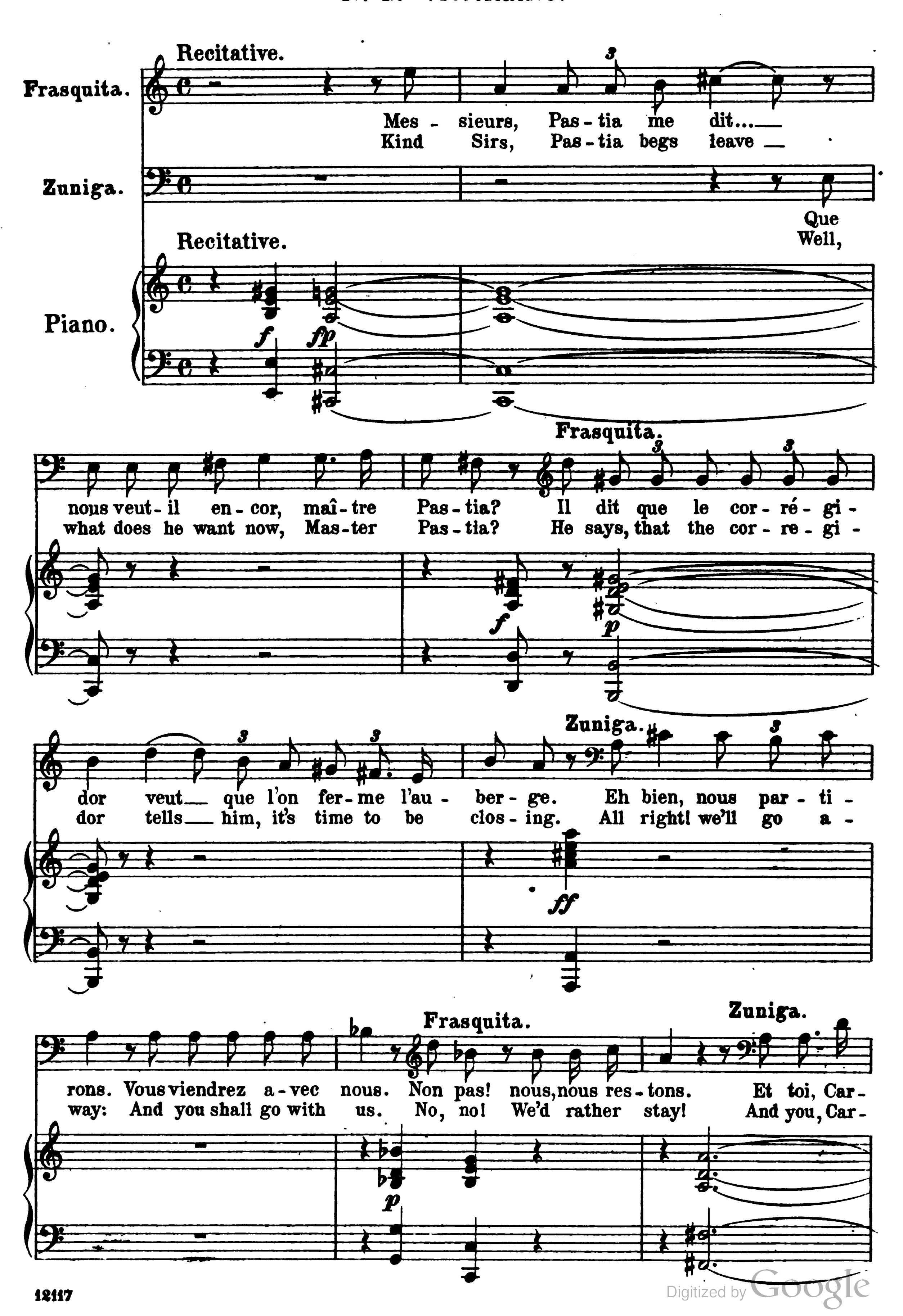
f *sempre animando e cresc.* - - - - -

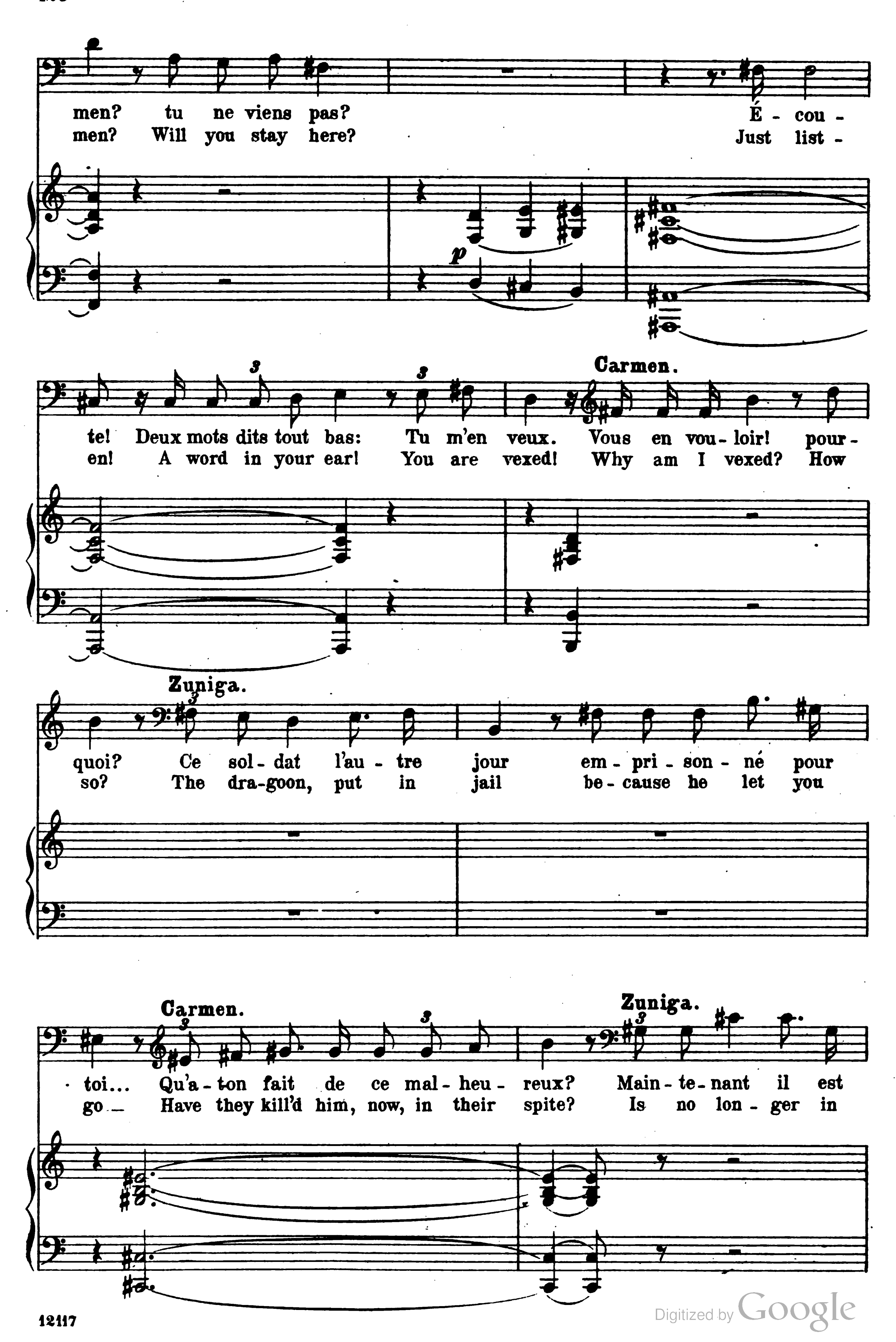


tra la la la, tra la la la la la la
tra la la la, tra la la la la la la
la: tra la la la, tra la la la, tra la la
la: tra la la la, tra la la la, tra la la
Presto.
(Carmen, Frasquita and Mercedes join the dance.)
ff
la, tra la la la.
ff
la, tra la la la.
Presto. (𝅗𝅥 = 152.)
ff


8
tutta forza.
sec.

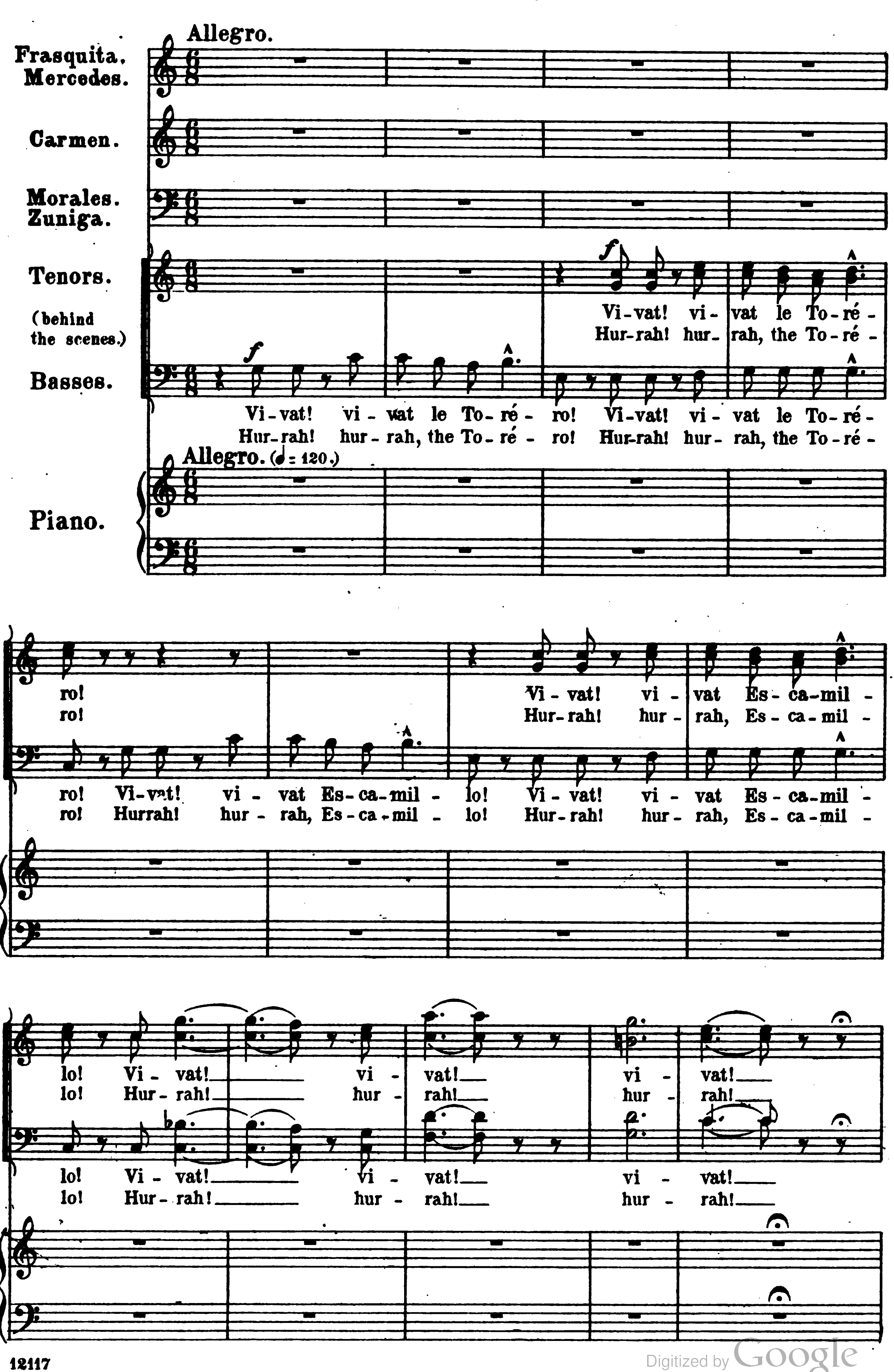
Nº 12bis. Recitative.



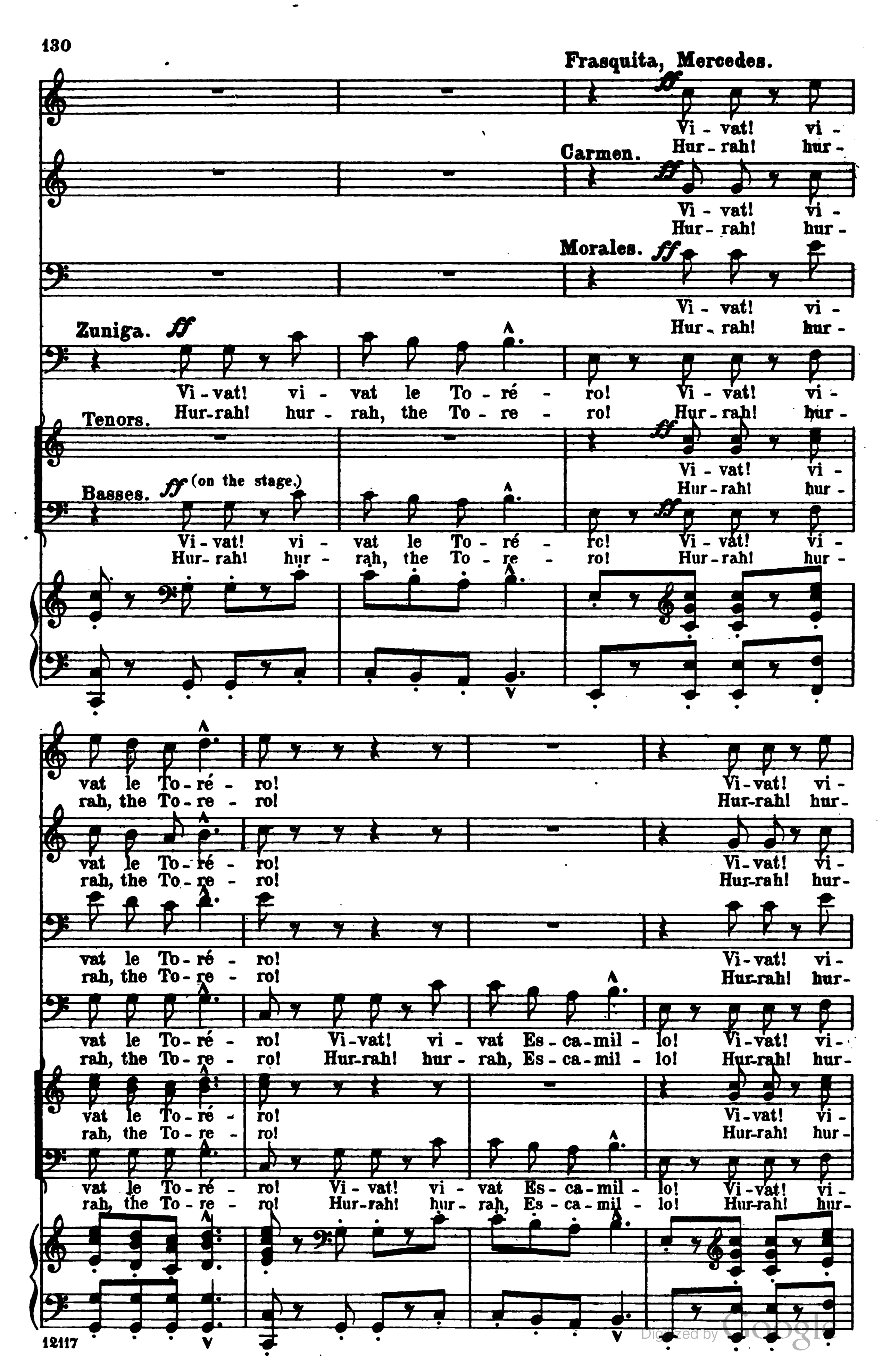

men? tu ne viens pas? É - cou -
men? Will you stay here? Just list -
Carmen.
te! Deux mots dits tout bas: Tu m'en veux. Vous en vou - loir! pour -
en! A word in your ear! You are vexed! Why am I vexed? How
Zuniga.
quoi? Ce sol - dat l'au - tre jour em - pri - son - né pour
so? The dra-goon, put in jail be - cause he let you
Carmen.
Zuniga.
toi... Qu'a - ton fait de ce mal - heu - reux? Main - te - nant il est
go — Have they kill'd him, now, in their spite? Is no lon - ger in

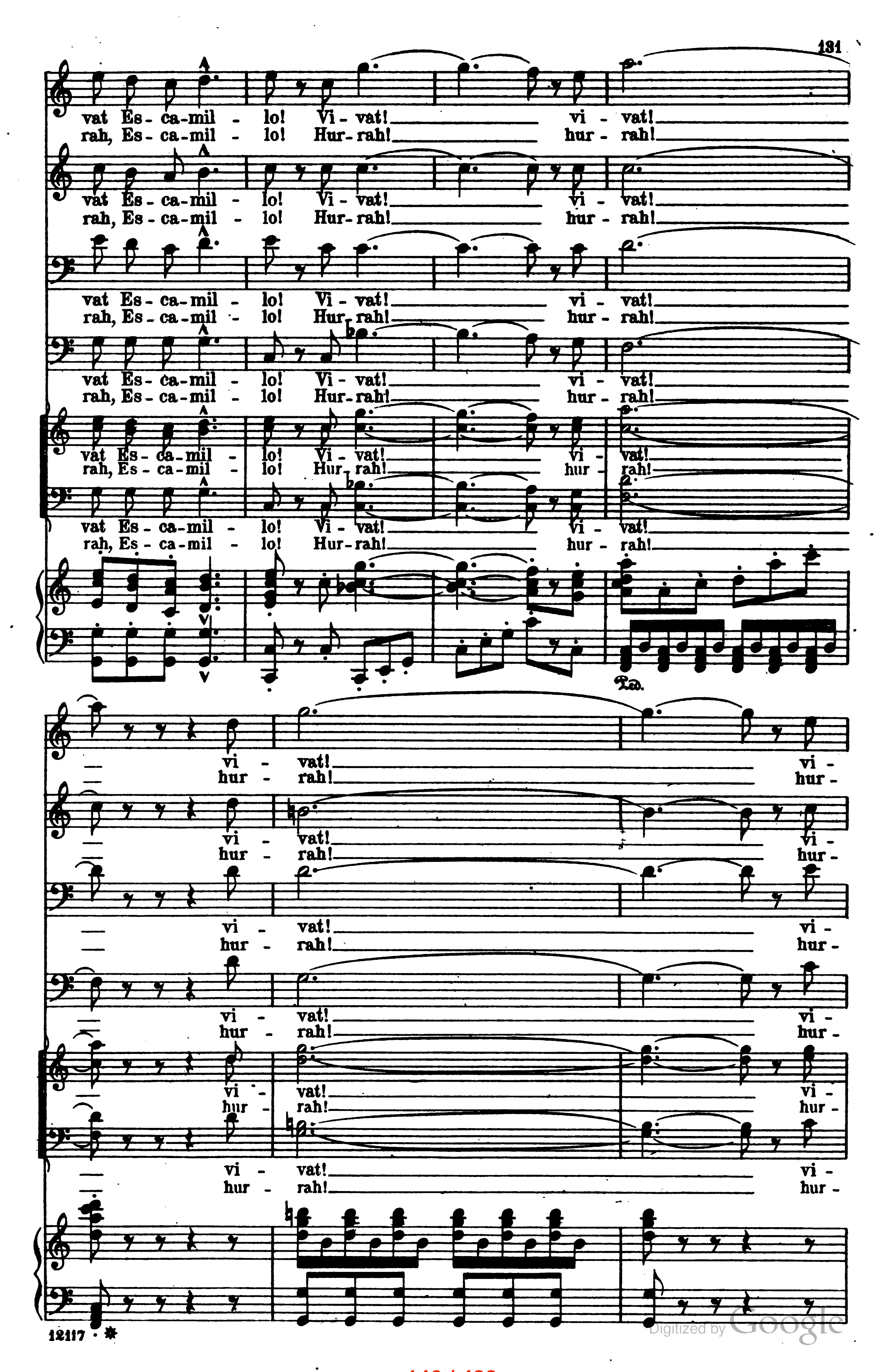

Carmen.
un poco più mosso.
li - bre! Il est li - - bre! tant mieux.
pris - on! Not in pris - on? That's right!
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!
Frasquita.
Bon - soir, messieurs nos a - mou - reux!
Mercedes. And now, kind gen - tle - men, good night!
Bon - soir, messieurs nos a - mou - reux!
Carmen. And now, kind gen - tle - men, good night!
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!

Nº 13. Chorus.


Allegro.
Frasquita.
Mercedes.
Carmen.
Morales.
Zuniga.
Tenors.
(behind the scenes.)
Basses.
Vi-vat! vi-vat le To-ré-ro!
Hur-rah! hur-rah, the To-ré-ro!
Vi-vat! vi-vat Es-ca-mil-lo!
Hur-rah! hur-rah, Es-ca-mil-lo!
Vi-vat! vi-vat! vi-vat!
Hur-rah! hur-rah! hur-rah!
Allegro. (♩= 120.)
Piano.


Zuniga. Recit.
U - ne pro - me - na - de aux flambeaux! C'est le vainqueur des
A torch - light pro - ces - sion I see! 'Twas he who won the
cour - ses de Gre - na - - de,
bull - fight at Gra - na - - da.
Vou - lez - vous a - vec
Will you join in a
nous boi - re mon ca - ma - ra - de? A vos suc - cès an -
glass, old friend? You shall be wel - come! Here's to your past suc -
ciens, à vos suc - cès nou - veaux.
cess, to tri - umphs yet to be!
molto cresc.
(Entrance of Escamillo.)
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Frasquita, Mercedes.
Vi - vat! vi -
Hur - rah! hur -
Carmen.
Vi - vat! vi -
Hur - rah! hur -
Morales.
Vi - vat! vi -
Hur - rah! hur -
Zuniga.
Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
Hur-rah! hur - rah, the To - re - ro! Hur - rah! hur -
Tenors.
Vi - vat! vi -
Hur - rah! hur -
Basses. (on the stage.)
Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
Hur- rah! hur - rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur-
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur-
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur-
vat le To - ré - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur - rah, Es - ca - mil - lo! Hur-rah! hur-
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur -
vat le To - ré - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -
rah, the To - re - ro! Hur-rah! hur - rah, Es - ca - mil - lo! Hur-rah! hur-


vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!
vat Es - ca-mil - lo! Vi - vat! vi - vat!
rah, Es - ca-mil - lo! Hur-rah! hur - rah!
vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!
vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es-ca-mil - lo! Hur-rah! hur - rah!
vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es - ca-mil - lo! Hur-rah! hur - rah!
vat Es-ca-mil - lo! Vi - vat! vi - vat!
rah, Es - ca-mil - lo! Hur-rah! hur - rah!
Ped.
vi - vat! vi -
hur - rah! hur -
vi - vat! vi -
hur - rah! hur -
vi - vat! vi -
hur - rah! hur -
vi - vat! vi -
hur - rah! hur -
vi - vat! vi -
hur - rah! hur -
vi - vat! vi -
hur - rah! hur -


vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!

Nº 14. Couplets.



*) In case the part of Carmen, in the ensembles of the second and third acts, is too low for the voice of the artist taking that rôle, she may sing the part of Frasquita or Mercedes.


Escamillo.
bruscamente, ben ritmato.
Vo-tre toast, je peux vous le ren - dre, Se-ñors, se - ñors car a-vec
For a toast, your own will a-vail me, Se-ñors, se - ñors! For all you
les sol-dats
men of war,
Oui, les To-ré-ros, peuvent s'en-tendre;
Like all To-ré-ros, as broth-er hail me!
sempre f
Pour plai - sirs, pour plai - sirs, ils ont les combats!
In a fight, in a fight we both take de-light!
Le cirque est plein, c'est jour de fê - te! Le cirque est plein du
'Tis hol - i-day, the cir-cus full, The cir-cus full from


ff
haut en bas;
rim to floor:
Les spec-ta-teurs, perdant la tê-te,
The look-ers-on, beyond con-trol,
f
sempre ff
rit.
Les spec-ta-teurs s'in-ter-pel-lent à grand fra-cas!
The look-ers-on now be-gin to mur-mur and roar!
pp
f colla voce.
mf
A-pos-tro-phes, cris et ta-pa-ge
Pous-sés jusques à
Some are call-ing, And oth-ers bawl-ing,
And howl-ing too, with
p
f
la fu-reur!
might and main!
f
Car c'est la fê-te
For they a-wait a
f p


du cou-ra-ge!
sight ap-pal-ling!
C'est la fê-te des gens de
'Tis the day of the braves of
cœur! Al-lons! en gar-de! al-
Spain! Come on! make read-y! come
cresc.
dim.
lons! al-lons! ah!
on! come on! ah!
molto dim.
(fatuously.)
To-ré-a-dor, en gar-de! To-ré-a-dor!
To-re-a-dor, make read-y! To-re-a-dor!
To-ré-a-dor! Et son-ge bien, oui, son-ge en combat-tant
To-re-a-dor! And think on her, on her, who all can see:


cresc.
dim.
Qu'un œil noir te re - gar - - - de Et que l'amour t'attend,
On a dark - eyed la - - - dy, And that love waits for thee,
p
pp rit poco. - - a tempo.
To - ré - a - dor,
To - re - a - dor,
L'amour, l'amour t'at - tend!
Love waits, love waits for thee!
legg.
colla voce.
Frasquita, Mercedes.
To - ré - a - dor, en gar - de! To - ré - a - dor!
Carmen. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
Morales. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
Zuniga. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
TENORS. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar de! To - ré - a - dor!
BASSES. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!


p legg.
To - ré - a - dor!
To - re - a - dor!
Et son-ge bien, oui,
And think on her, on
pp
En com - bat - tant son - ge
And think on her, think on
pp
En com - bat -
And think on
Escamillo.
p ma marcatissimo
Et son - ge bien, oui, songe en combat - tant,
And think on her, on her who all can see,
pp
En com - bat -
And think on
pp
En com - bat -
And think on
pp
Et son - ge bien, oui, son - ge en com -
And think on her, on her who all
pp
pp


dim.
songe en combat - tant, Qu'un œil noir te re - gar - - de Et que l'a-
her who all can see, On a dark - eyed la - - - dy, And that love
Qu'un œil noir te re-garde Et que l'a -
her who all can see, And that love
tant, oui, son - ge que l'a -
her, think on her, And that
cresc.
f
dim.
Qu'un œil noir te re - gar - - de Et que l'a-mour t'at-tend,
On a dark - eyed la - - dy, And that love waits for thee,
tant, oui, son - ge que l'a -
her, think on her, And that
tant, oui, son - ge que l'a -
her, think on her, And that
bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour
can see, On a dark - eyed la - dy, And that love, love


pp
mour t'at - tend, To - ré - a - dor, L'a-mour, l'a - mour t'at -
waits for thee, To - re - a - dor! And that love waits for
pp
mour,
waits,
L'a-mour, l'a - mour t'at -
And that love waits for
pp
mour,
waits,
L'a-mour, l'a - mour t'at -
And that love waits for
pp
To - ré - a - dor!
To - re - a - dor!
L'a-mour, l'a - mour t'at -
And that love waits for
pp
mour,
waits,
L'a-mour, l'a - mour t'at -
And that love waits for
ppp
mour,
love
waits
t'at -
for
ppp
t'at - tend, oui, l'a - mour t'at -
waits for thee, love waits for
pp


tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
ff
Escamillo.
mf molto declamato.
Tout d'un coup, on fait si -
All at once they all are
p


len - ce... on fait si - len - ce... Ah! que se passe-t-il?
si - lent, they all are si - lent: Ah, what is go-ing on?
Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!
No cries! the time has come! No cries! the time has come!
Le tau - reau s'é - lance En bon - dis - sant hors du To - ril!
With a might - y bound the bull leaps out from the To - ril!
Il s'é - lan - ce! il en-tre, il frap - pe! un che - val
With a rush he comes, he charg - es! a horse is

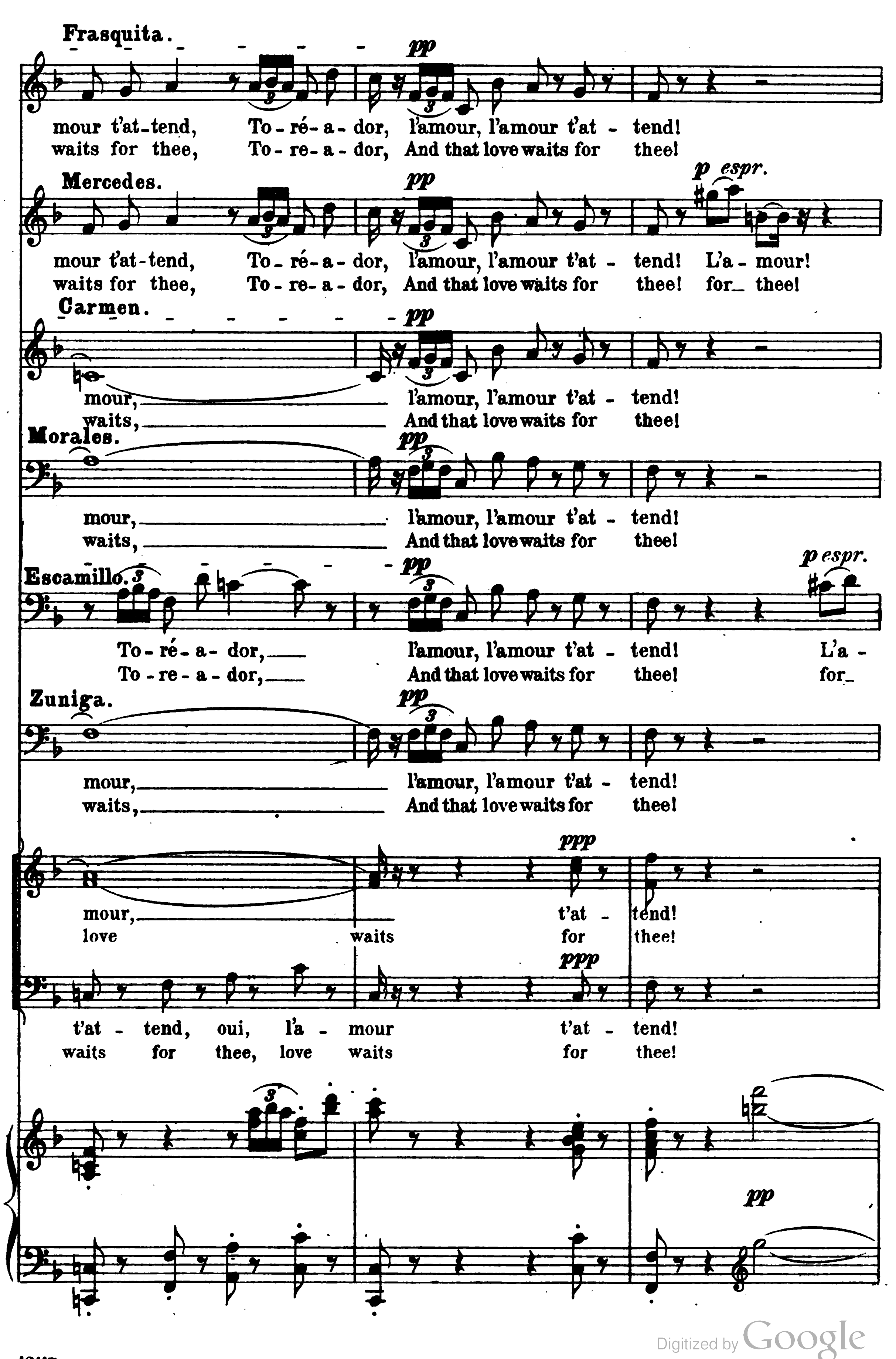

rou - le, En-traînant un Pi - ca - dor,
ly - ing, Under him a Pi - ca - dor!
f
ff
Ah! bra-vo! To-ro! hur-le la fou-le! Le taureau va, il vient, il
Ah! bra-vo! To-ro! the crowd is cry-ing! Now he goes on, he halts, he
sempre ff
pp
vient et frappe en - cor! En se - cou - ant ses ban - de -
turns, charges once more! Oh how he shakes his ban - de -
mf
f. colla voce.
p
ril - les, Plein de fu - reur, il court! le cirque est
ril - las! How mad - ly now he runs! The sand is


plein de sang!
wet and red!
On se sau-ve, on franchit les
See them running, see them climb the
gril - les!
bar - riers!
C'est ton tour main - te -
On - ly one has not
nant! al-lons! en gar - de! al -
fled! Come on! make read - y! come
lons! al - lons! ah!
on! come on! ah!
cresc.
dim.
molto dim.


(fatuously.)
p
To - ré - a - dor, en gar - - de! To - ré - a - dor!
To - re - a - dor, make read - - y! To - re - a - dor!
pp
To - ré - a - dor! Et son-ge bien, oui, son-ge en combat - tant,
To - re - a - dor! And think on her, on her who all can see,
cresc.
dim.
Qu'un œil noir te re - gar - - de Et que l'amour t'attend,
On a dark - eyed la - - - dy, And that love waits for thee;
p
pp
rit. poco
a tempo.
To - ré - a - dor, L'amour, l'amour t'at - tend!
To - re - a - dor, that love, love waits for thee!
legg.
colla voce.
f


Frasquita, Mercedes.
To - ré - a - dor, en gar - de! To - ré - a - dor!
Carmen. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
Morales. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
Zuniga. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
TENORS. To - re - a - dor, make read - y! To - re - a - dor!
To - ré - a - dor, en gar - de! To - ré - a - dor!
BASSES. To - re - a - dor, make read - y! To - re - a - dor!
(Here Carmen may exchange parts with Mercedes.)
p legg.
To - ré - a - dor! Et son-ge bien, oui,
To - re - a - dor! And think on her, on
pp
To - ré - a - dor! En com - bat - tant son - ge
To - re - a - dor! And think on her, think on
pp
To - ré - a - dor! En com - bat -
To - re - a - dor! And think on
Escamillo.
più marcatiss.
Et son-ge bien, oui, songe en combat - tant,
And think on her, on her, who all can see,
pp
To - ré - a - dor! En com - bat -
To - re - a - dor! And think on
To - ré - a - dor! En com - bat -
To - re - a - dor! And think on
pp
Et son-ge bien, oui, son - ge en com -
And think on her, on her, who all
pp

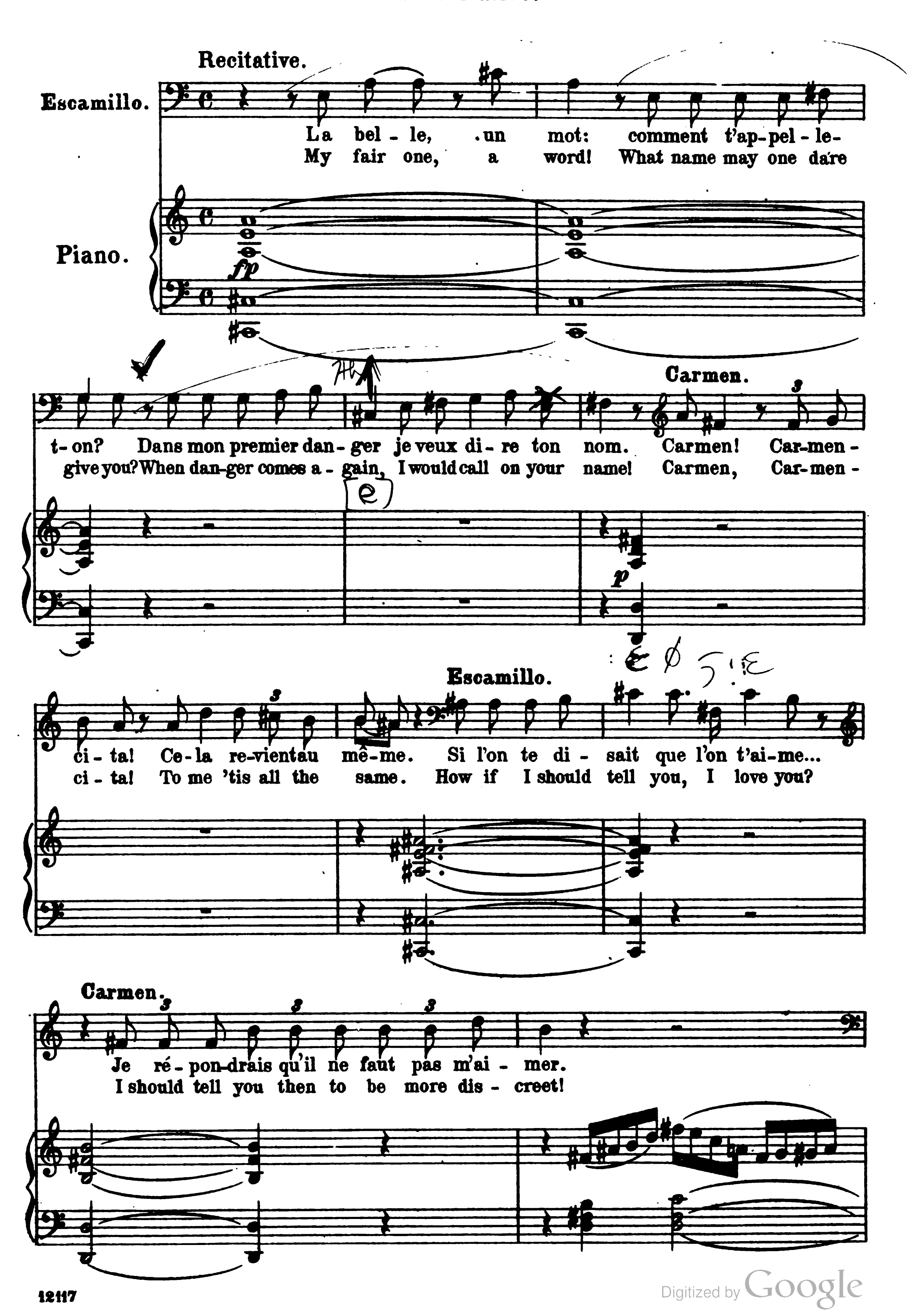

dim.
songe en combat-tant, Qu'un œil noir te re-gar-de Et que l'a-
her who all can see, On a dark-eyed la-dy, And that love
qu'un œil noir te re-garde Et que l'a-
her who all can see, And that love
tant, Oui, son-ge, que l'a-
her, think on her, And that
cresc.
f
dim.
Qu'un œil noir te re-gar-de Et que l'amour t'at-tend,
On a dark-eyed la-dy, And that love waits for thee,
tant, Oui, son-ge, que l'a-
her, think on her, And that
tant, Oui, son-ge, que l'a-
her, think on her, And that
bat-tant, Qu'un œil noir te re-gar-de Et que l'a-mour
can see, On a dark-eyed la-dy, And that love, love

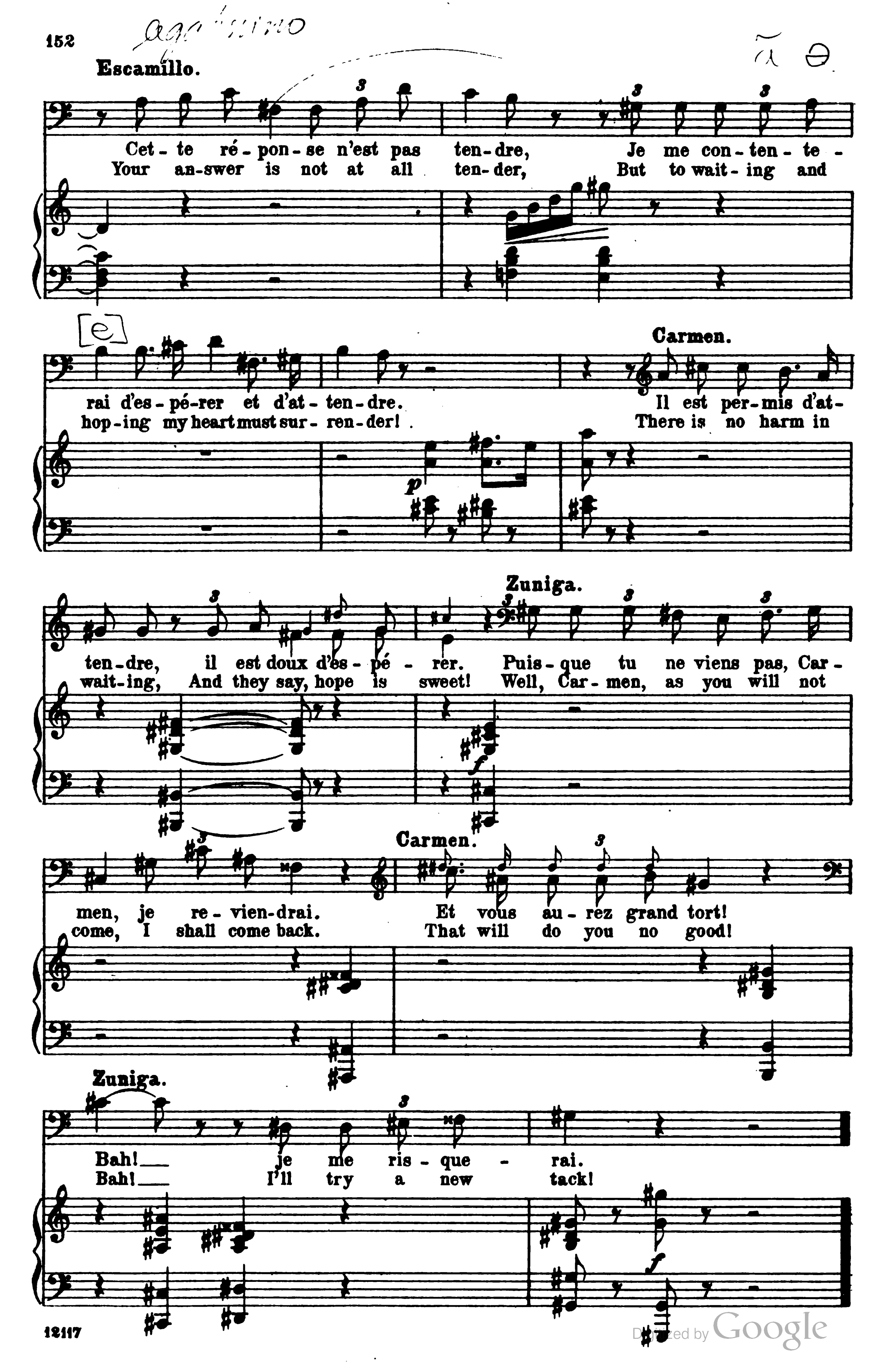

Frasquita.
pp
mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at-tend!
waits for thee, To-re-a-dor, And that love waits for thee!
Mercedes.
pp
p espr.
mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at-tend! L'a-mour!
waits for thee, To-re-a-dor, And that love waits for thee! for_ thee!
Carmen.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
Morales.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
Escamillo.
pp
p espr.
To-ré-a-dor, l'amour, l'amour t'at-tend! L'a-
To-re-a-dor, And that love waits for thee! for_
Zuniga.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
ppp
mour, t'at-tend!
love waits for thee!
ppp
t'at-tend, oui, l'a-mour t'at-tend!
waits for thee, love waits for thee!
pp


rall.
p espress.
a tempo.
L'a-mour!
for thee!
To - ré - a - dor! To - ré - a -
To - re - a - dor! To - re - a -
rall.
(looking at Escamillo.)
p espress.
L'a-mour!
for_thee!
(looking at Carmen.)
mour! L'a - mour! L'a- mour! To - ré - a - dor! To - ré - a -
thee! for thee! for_ thee!_To - re - a - dor! To - re - a -
dor, To - re - a -
à 2
a tempo.
rall.


ff
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
dor! L'a - mour t'at - tend!
dor! Love waits for thee!
Ped.

Nº 14bis. Recitative.



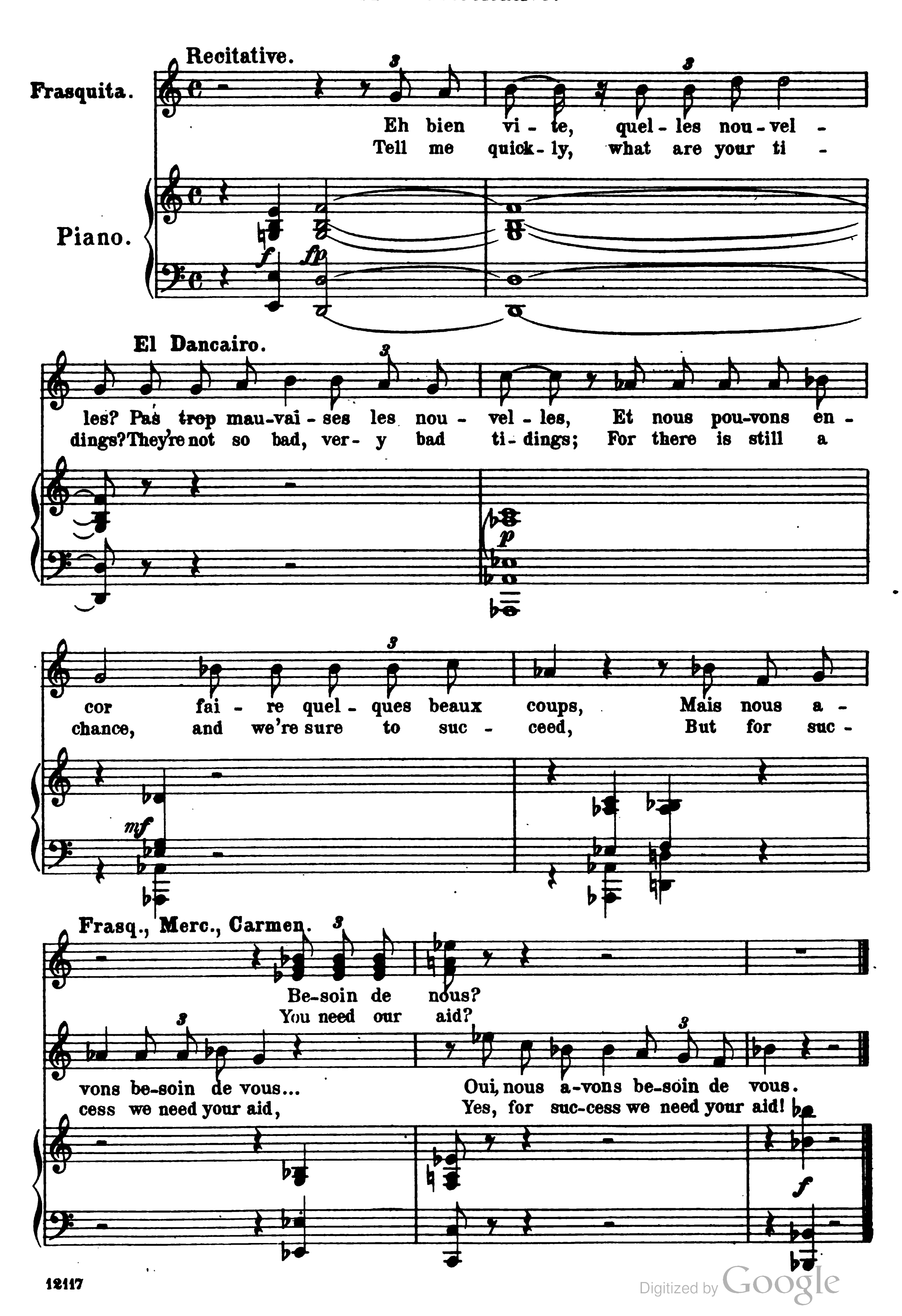


Escamillo.
Cet - te ré - pon - se n'est pas ten - dre, Je me con - ten - te - rai d'es - pé - rer et d'at - ten - dre.
Your an - swer is not at all ten - der, But to wait - ing and hop - ing my heart must sur - ren - der!
[e]
Carmen.
Il est per - mis d'at - ten - dre, il est doux d'es - pé - rer.
There is no harm in wait - ing, And they say, hope is sweet!
Zuniga.
Puis - que tu ne viens pas, Car - men, je re - vien - drai.
Well, Car - men, as you will not come, I shall come back.
Carmen.
Et vous au - rez grand tort!
That will do you no good!
Zuniga.
Bah! je me ris - que - rai.
Bah! I'll try a new tack!
p
f
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Nº 14ter. Exit of Escamillo.



Nº 14quater. Recitative.



Nº 15. Quintet.




Frasquita.
Mercedes.
Carmen.
El Remendado.
Oui, nous a-vons be-soin de vous!
Yes, with your aid we can suc-ceed!
nous a-vons be-soin de vous!
with your aid we can suc-ceed!
De
Our
De nous? De nous? Quoi!
Our aid? Our aid? What!
De nous? De nous? Quoi!
Our aid? Our aid? What!
nous? De nous? Quoi!
aid? Our aid? What!
(Carmen exchanges with Mercedes.)
De vous! De vous! Oui,
Your aid! Your aid! Yes,
De vous! De vous! Oui,
Your aid! Your aid! Yes,



vous a - vez be - soin de nous?
with our aid you can suc - ceed?

vous a - vez be - soin de nous?
with our aid you can suc - ceed?

mf
vous a - vez be - soin de nous, De nous?
with our aid you can suc - ceed? Our aid?

nous a - vons be - soin de vous!
with your aid we can suc - ceed!

mf
nous a - vons be - soin de vous! De
with your aid we can suc - ceed! Your

p

(Carmen exchanges with Mercedes.)

mf *f*
De nous? De nous? Quoi!
Our aid? Our aid? What!

mf *f*
De nous? De nous? Quoi!
Our aid? Our aid? What!

f
De nous? Quoi!
Our aid? What!

f
De vous! De vous! Oui,
Your aid! Your aid! Yes,

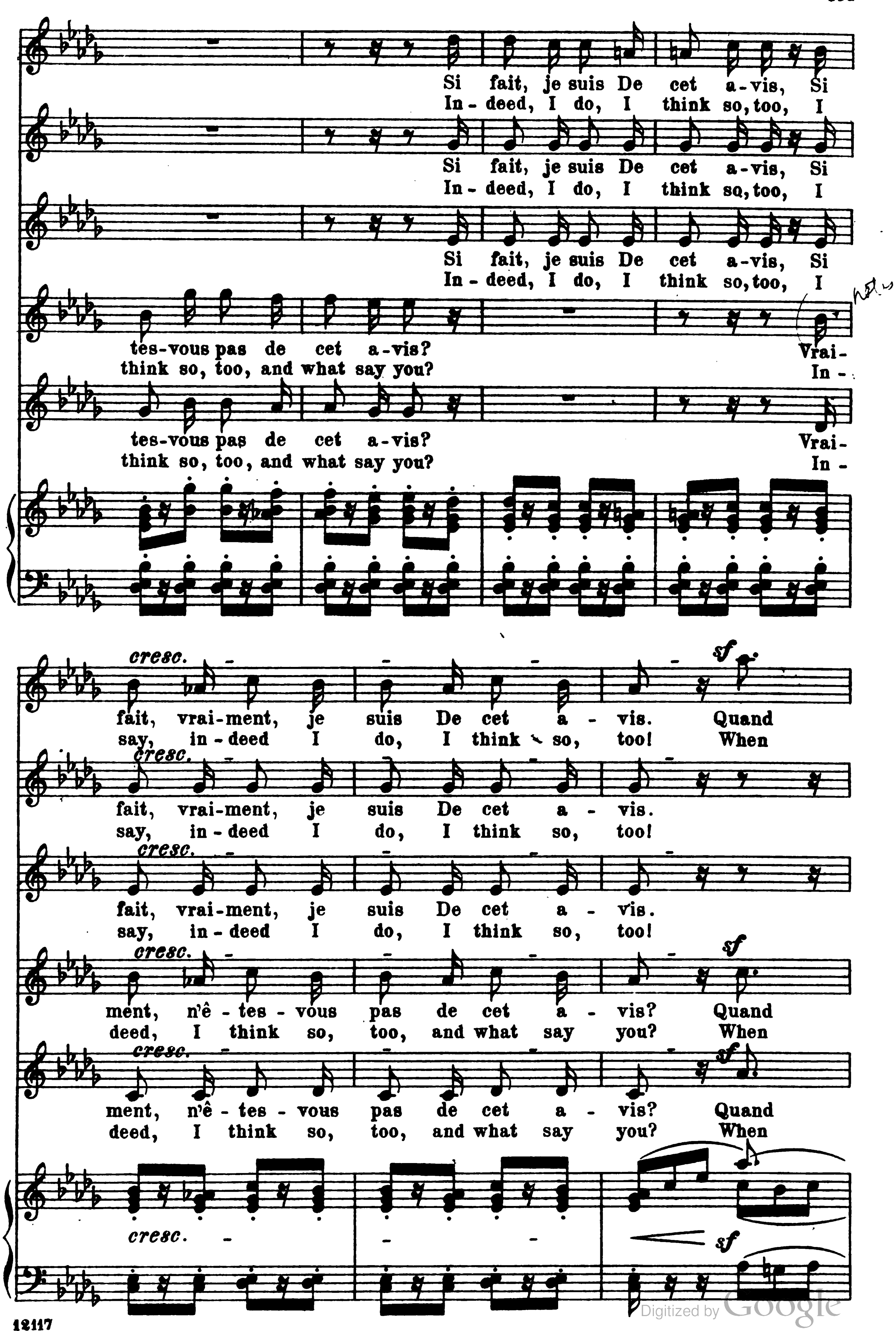
vous! De vous! De vous! Oui,
aid! Your aid! Your aid! Yes,

f


vous a - vez be - soin de nous?
with our aid you can suc - ceed?
vous a - vez be - soin de nous?
with our aid you can suc - ceed?
vous a - vez be - soin de nous?
with our aid you can suc - ceed?
nous a - vons be - soin de vous! Car
with your aid we can suc - ceed! For
nous a - vons be - soin de vous! Car
with your aid we can suc - ceed! For
portando la voce.
portando la v.
nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with
nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with
El Remendado and El Dancaïro, unis.
pec - tu - eu - se - ment, Oui, nous l'a -
all re - spect a - vow, Yes, we with


vou - ons hum - ble - ment:
all re - spect a - vow:
dim.
pp legg.
Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving, Or for deceiving,
pp
Il est toujours bon, sur ma foi, D'avoir les fem - mes a-vec soi.
You will do well, if you pro-vide To have the wom - en on your side!
El Remendado.
Et sans el-les, Mes toutes bel-les, On ne fait ja-mais rien De bien!
Do not scout them, For_ with-out them, One nev - er can suc-ceed At need!
El Dancaïro.
Et sans el-les, Mes toutes bel-les, On ne fait ja-mais rien De bien!
Do not scout them, For_ with-out them, One nev - er can suc-ceed At need!


(Carmen exchanges with Mercedes to the last measure on page 166.)
Frasquita.
pp legg.
Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?
What! without us nev - er succeed? You nev - er can suc - ceed at need?
Mercedes.
pp legg.
Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?
What! without us nev - er succeed? You nev - er can suc - ceed at need?
Carmen.
pp legg.
Quoi! sans nous ja - mais rien De bien, Sans nous, quoi! ja-mais rien De bien?
What! without us nev - er succeed? You nev - er can suc - ceed at need?
El Remendado.
p
N'ê -
I
El Dancaïro.
p
N'ê -
I
pp
pp
p
Si fait, je suis De cet a-vis.
In - deed, I do, I think so too!
p
Si fait, je suis De cet a-vis.
In - deed, I do, I think so too!
p
Si fait, je suis De cet. a-vis.
In - deed, I do, I think so too!
tes-vous pas de cet a - vis?
think so, too, and what say you?
N'ê -
I
tes-vous pas de cet a - vis?
think so, too, and what say you?
N'ê -
I
pp


Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In-
tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In-
cresc.
sf
fait, vrai-ment, je suis De cet a-vis. Quand
say, in-deed I do, I think so, too! When
fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!
fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!
ment, n'ê-tes-vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When
ment, n'ê-tes-vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When

dim. *p*

il s'a - git de vo - le -
an - y sly in - trigue is

p ben marc.

Quand il s'agit de trom-pe-ri - e, De du-pe-ri - e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,

p ben marc.

Quand il s'agit de trom-pe-ri - e, De du-pe-ri - e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,

dim. *p*

il s'a - git de vo - le -
an - y sly in - trigue is

p

il s'a - git de vo - le -
an - y sly in - trigue is

dim. *pp*

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

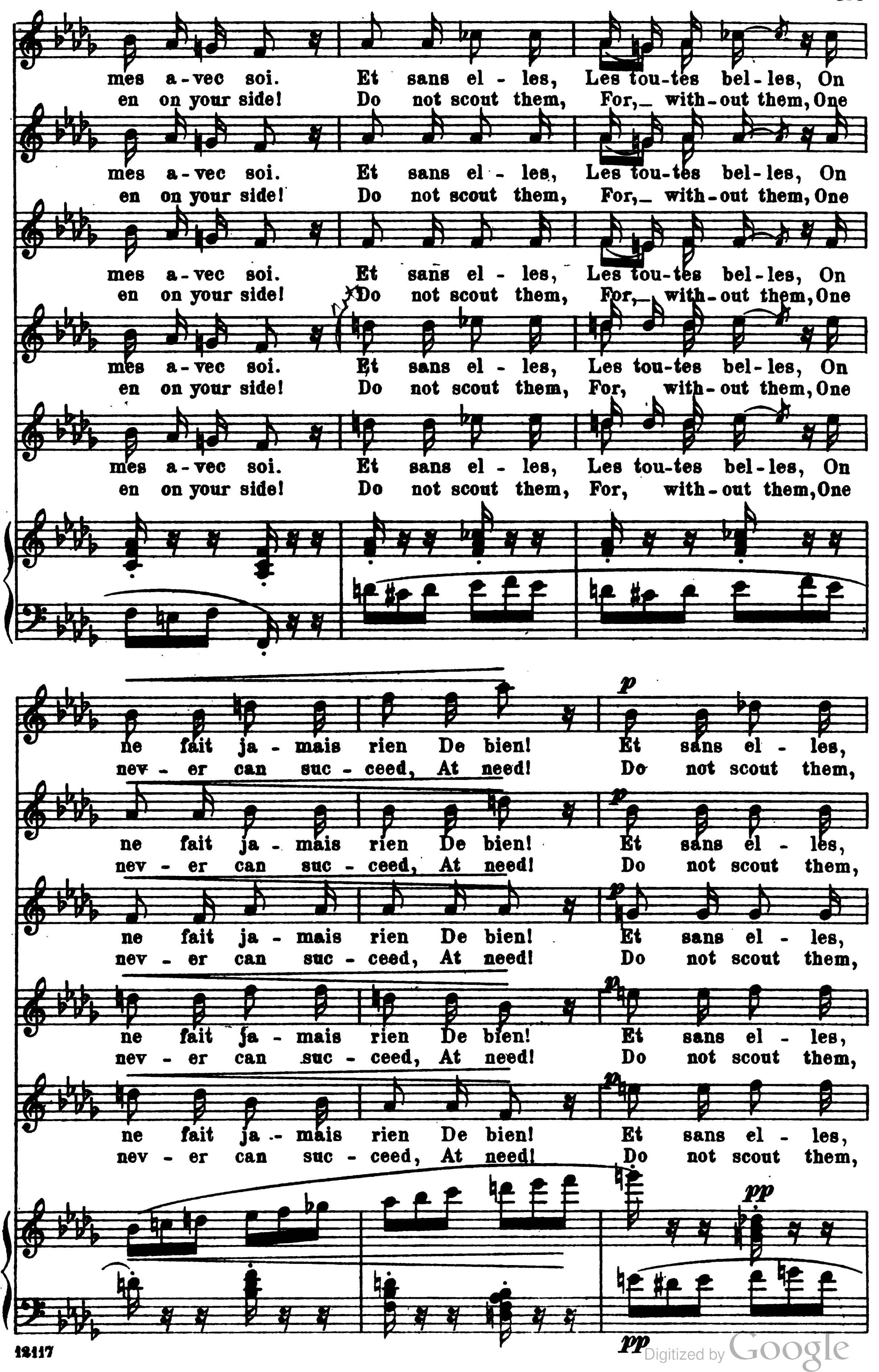
De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -

De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

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mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For,_ with-out them, One
ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,
p
pp


Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For,_ with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For,_ with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For,_ with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, at need!
pp
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
pp
pp


ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your
soi! Oui, sur ma foi!
side! Yes, on your side!
Sur ma foi, Sur
On your side, on

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Oui, sur ma foi, — Il faut a -
Yes, on your side. — You ought to

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you

voir — les femmes a - vec soi!
have — the wom-en on your side!

voir — les femmes a - vec soi!
have — the wom-en on your side!

voir — les femmes a - vec soi!
have — the wom-en on your side!

voir — les femmes a - vec soi!
have — the wom-en on your side!

voir — les femmes a - vec soi!
have — the wom-en on your side!


El Dancaïro.
f senza rigore.
a tempo.
C'est dit, a - lors; vous par-ti - rez?
Then you a - gree? Now let us know?
colla voce.
p a tempo.
Frasquita.
Quand vous vou - drez.
When shall we go?
Mercedes.
Quand vous vou - drez.
When shall we go?
Carmen.
Ah!
Ah!
El Dancaïro.
Mais tout de sui - te.
Why, we are read - y!
permet - tez, per-met - tez!
by your leave, by your leave!
S'il vous plait de par - tir par - tez!
If you're read - y to go, pray go!

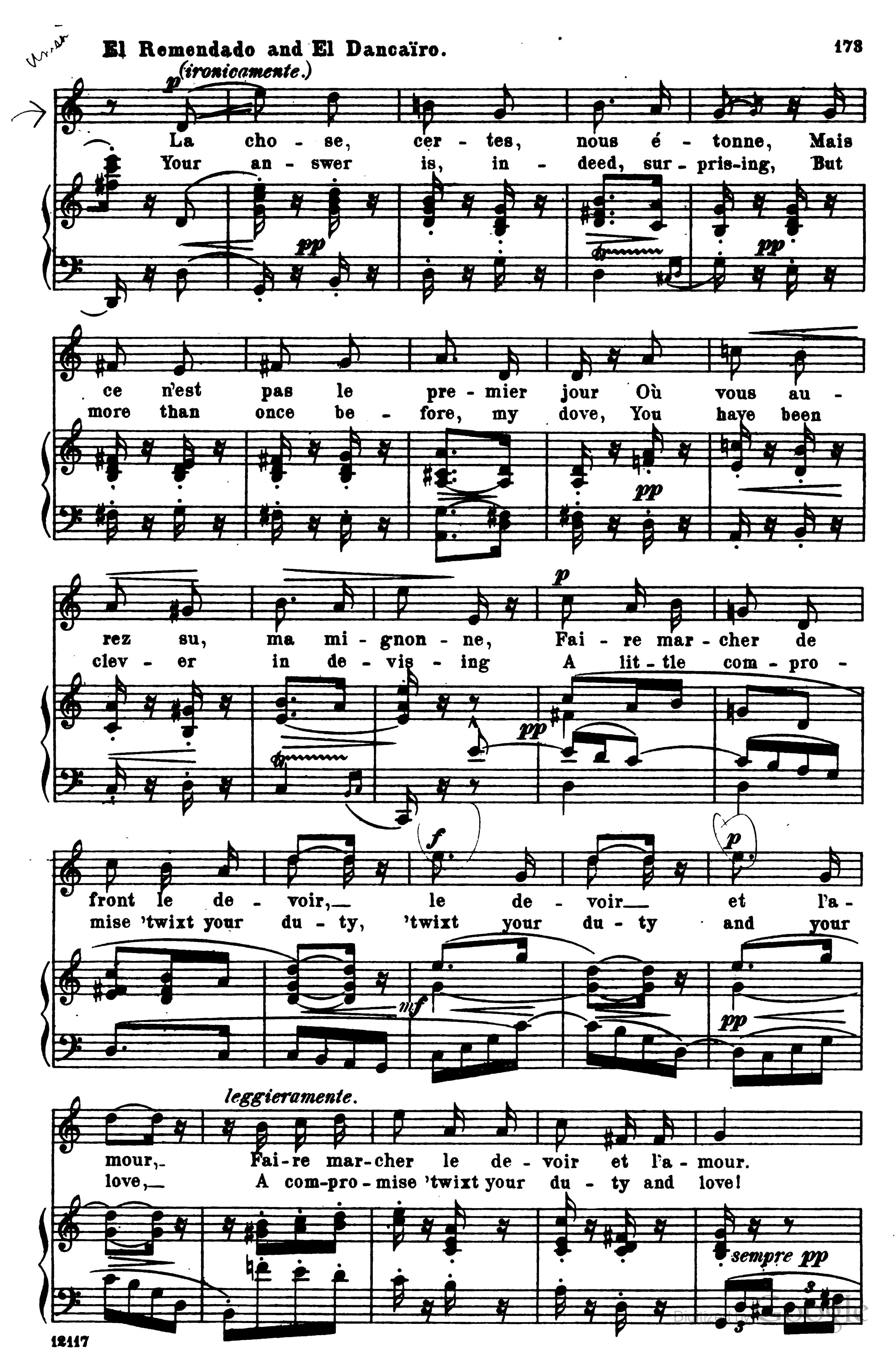

Mais je ne suis pas du voy - a - ge.
But al - tho' I fear me, you'll grieve,
Je ne pars pas, Je ne pars pas!
I shall not go, I shall not go!
El Remendado.
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -
El Dancaïro.
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -
Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas!
I shall not go, I shall not go, I shall not go, I shall not go!
tu n'au - ras pas le cou - rage De
ly, you can not have the heart To
tu n'au - ras pas le cou - rage De
ly, you can not have the heart To


Frasquita.
Ah!
Ah,
Mercedes.
Ah!
Ah,
Je ne pars
I shall not
nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!
nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!
ma Car - men tu vien - dras
dear - est Car - men, you will go!
ma Car - men tu vien - dras
dear - est Car - men, you will go!
pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!
El Dancaïro.
Mais, au moins, la rai - son, Car - men,
But, at least, tell us why, Car - men,
cresc.


Mercedes.
La rai - son, la rai -
Tell us why, tell us
El Remendado.
La rai -
Tell us
tu la di - ras!
Yes, tell us why!
mf cresc.
Frasquita.
La rai - son, la rai - son!
Tell us why, tell us why?
Carmen.
son, la rai - son, la rai - son!
why, tell us why, tell us why?
Je la di -
If you must
son, la rai - son, la rai - son!
why, tell us why, tell us why?
La rai - son!
Tell us why?
rai cer - tai - ne - ment.
know, I shall re - ply!
Frasquita.
Voy-
Go
Voy - ons!
Go on!
Voy - ons!
Go on!
pp


Mercedes.
ons! Voy - ons!
on! Go on!
Carmen.
La rai - son, c'est qu'en ce mo -
The rea - son is that I have
Frasquita.
Eh bien?
How so?
Mercedes.
Eh bien?
How so?
ment.
fal - len.
El Remendado.
Eh bien?
How so?
El Dancaïro.
Eh bien?
How so?
Carmen.
Molto riten.
Je suis a-mou - reu - se!
That I am in love to - day!
a tempo.
Qu'a-t-el-le
What did she
a tempo.
Qu'a-t-el-le dit, qu'a-t-el-le
What did she say? what did she
Molto riten.
a tempo.


ff
El - le dit qu'elle est a-mou - reuse! a-mou - reu - se!
She said that she has fall'n in love! Fall'n in love!
El - le dit qu'elle est a-mou - reuse! a-mou - reu - se!
She said that she has fall'n in love! Fall'n in love!
Oui,
Yes,
dit?
say?
A-mou - reuse! a-mou - reu - se!
Fall'n in love! fall'n in love!
dit?
say?
A-mou - reuse! a-mou - reu - se!
Fall'n in love! fall'n in love!
a-mou - reu - se!
fall'n in love!
El Dancaïro.
dim.
Voy-ons, Car - men, sois sé-ri -
Oh come, be se - rious, Car - men, I
Carmen.
p molto rall.
a tempo, ma un poco riten. (♩ = 132.)
eu - se! A - mou - reuse à per - dre l'es - prit!
pray! Fit to lose my sens - es for love!
pp colla voce.
m.d.


(ironicamente.)
La cho - se, cer - tes, nous é - tonne, Mais
Your an - swer is, in - deed, sur - pris-ing, But
ce n'est pas le pre - mier jour Où vous au -
more than once be - fore, my dove, You have been
rez su, ma mi - gnon - ne, Fai - re mar - cher de
clev - er in de - vis - ing A lit - tle com - pro -
front le de - voir, le de - voir et l'a -
mise 'twixt your du - ty, 'twixt your du - ty and your
leggieramente.
mour, Fai-re mar-cher le de - voir et l'a - mour.
love, A com-pro - mise 'twixt your du - ty and love!
sempre pp


Carmen.
mf (francamente.)
Mes a - mis, je se - rais fort aise De par - tir a - vec vous ce soir; Mais cet - te fois, ne vous dé - plai - se, Il fau - dra que l'a - mour passe a - vant le de -
This eve - ning I should be de - lighted To join you in your en - ter - prise, But, tho' so pres - sing - ly in - vit - ed, 'Twixt my love and my du - ty there is no com - pro -
f
p
mf
p
dim.
12117


pp leggieramente.
voir; Ce soir l'a - mour passe a - vant le de -
mise! 'Twixt love and du - ty there's no com-pro -
pp
Tempo I.
voir!
mise!
El Dancaïro.
mf
Ce n'est pas là ton der-nier mot?
That word is sure-ly not your last?
f
Ab - so - lu -
My ver - y
Tempo I. (♪= 152.)
pp
ment!
last!
Frasquita.
f
Il faut ve -
Do not say
Mercedes.
f
Il faut ve -
Do not say
El Remendado.
mf
cresc.
Il faut que tu te lais - ses at - ten-drir! Il faut ve -
You must let us pre - vail on you to go! Do not say
f
El Dancaïro.
f
Il faut ve -
Do not say
cresc.
f


nir, Car - men, il faut ve - nir!
no, Car - men, do not say no!
nir, Car - men, il faut ve - nir!
no, Car - men, do not say no!
nir, Car - men, il faut ve - nir! Pour notre af -
no, Car - men, do not say no! If you re -
nir, Car - men, il faut ve - nir! Pour notre af -
no, Car - men, do not say no! If you re -
dimin.
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,
dimin.
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,
dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous
fuse We're sure to lose! For, as you know,
dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous
fuse We're sure to lose! For, as you know,
dimin.


en - tre nous
as you know,
en - tre nous
as you know,
Carmen.
Quant à ce - la, je l'ad - mets a - vec vous:
Oh, as for that, I know that it is so:
sempre dimin.
Frasquita.
(Carmen exchanges parts with Mercedes to end of the number.)
ppp leggierissimo.
Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
When an - y sly in - trigue is weaving, Wheth - er for thieving,
Mercedes.
Carmen.
El Rem'do.
El Dancaïro.
ppp


De vo - le - ri - e,
Or for de-ceiv-ing,
Il est toujours bon, sur ma foi,
You will do well, if you pro - vide
D'a-voir les fem - - mes a - vec soi;
To have the wom - - en on your side!
Et sans el - les,
Do not scout them,
p
pp


Les tou-tes bel-les, On ne fait ja-mais rien De bien! Et sans el-les,
For, with-out them, One nev-er can suc-ceed, At need! Do not scout them,
Les tou-tes bel-les, On ne fait ja-mais rien De bien! Et sans el-les,
For, with-out them, One nev-er can suc-ceed, At need! Do not scout them,
Les tou-tes bel-les, On ne fait ja-mais rien De bien! Et sans el-les,
For, with-out them, One nev-er can suc-ceed, At need! Do not scout them,
Les tou-tes bel-les, On ne fait ja-mais rien De bien! Et sans el-les,
For, with-out them, One nev-er can suc-ceed, At need! Do not scout them,
Les tou-tes bel-les, On ne fait ja-mais rien De bien! Et sans el-les,
For, with-out them, One nev-er can suc-ceed, At need! Do not scout them,
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, At need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, At need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, At need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, At need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, At need!

12417

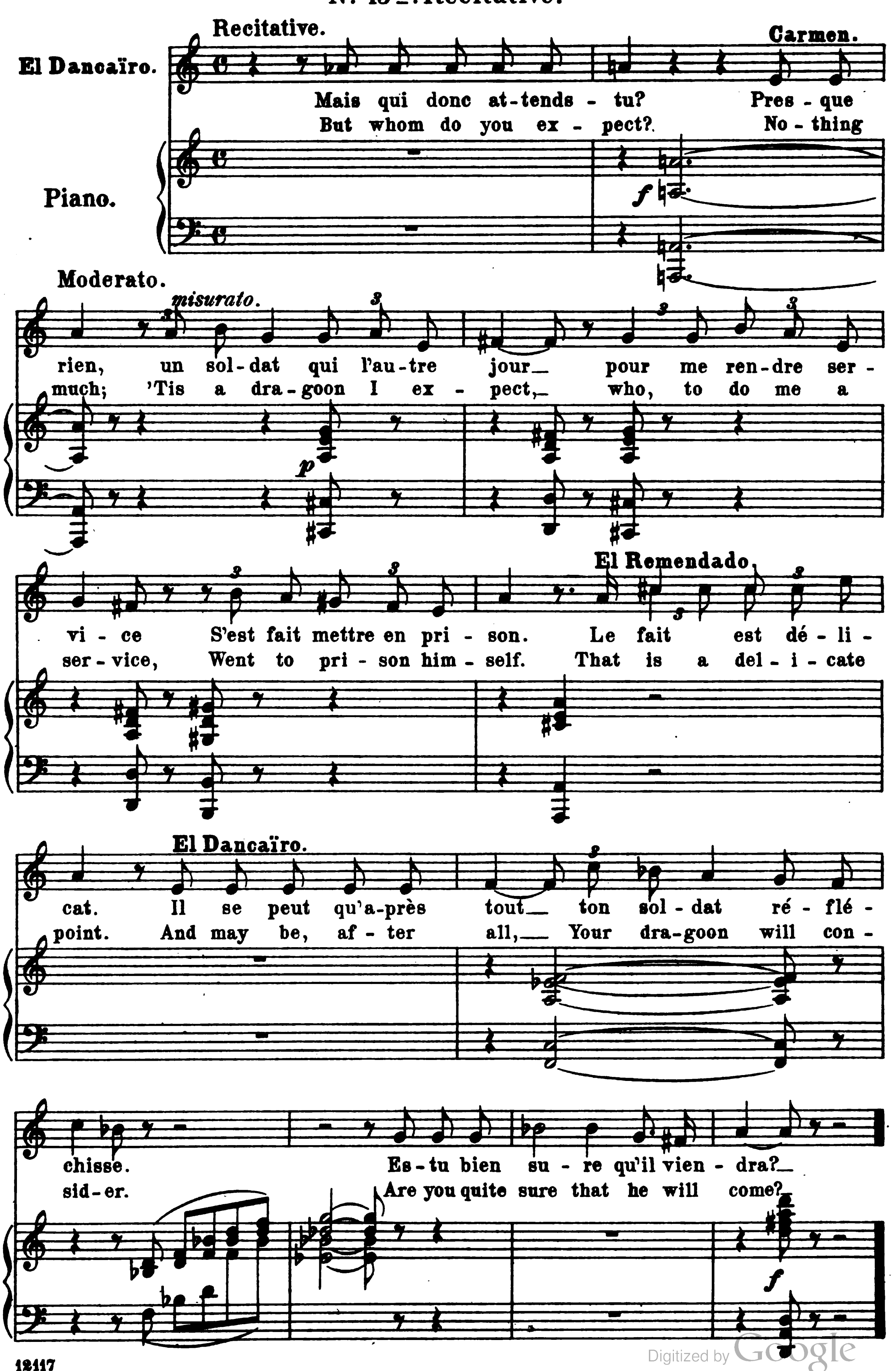

pp
Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
pp
Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
pp
Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
pp
Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
pp
Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
pp
pp
ri - e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom - en on your
ri - e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom - en on your
ri - e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom - en on your
ri - e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom - en on your
ri - e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom - en on your


soi! Oui, sur ma foi!
side! Yes, on your side!
soi! Sur ma foi, sur
side! On your side, on
soi! Sur ma foi, sur
side! On your side, on
soi! Sur ma foi, sur
side! On your side, on
soi! Sur ma foi, sur
side! On your side, on
Oui, sur ma foi, Il faut
Yes, on your side, You ought
ma foi, Il est tou-jours, tou-jours
your side, You will do well, do well
ma foi, Il est tou-jours, tou-jours
your side, You will do well, do well
ma foi, Il est tou-jours, tou-jours
your side, You will do well, do well
ma foi, Il est tou-jours, tou-jours
your side, You will do well, do well


a - - voir les
to have the
bon d'a - voir les
if you have the
bon d'a - voir les
if you have the
bon d'a - voir les
if you have the
bon d'a - voir les
if you have the
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en


a - - vec soi!
on your side!
a - - vec soi!
on your side!
a - - vec soi!
on your side!
a - - vec soi!
on your side!
a - - vec soi!
on your side!
ff
sec.

Nº 15bis. Recitative.

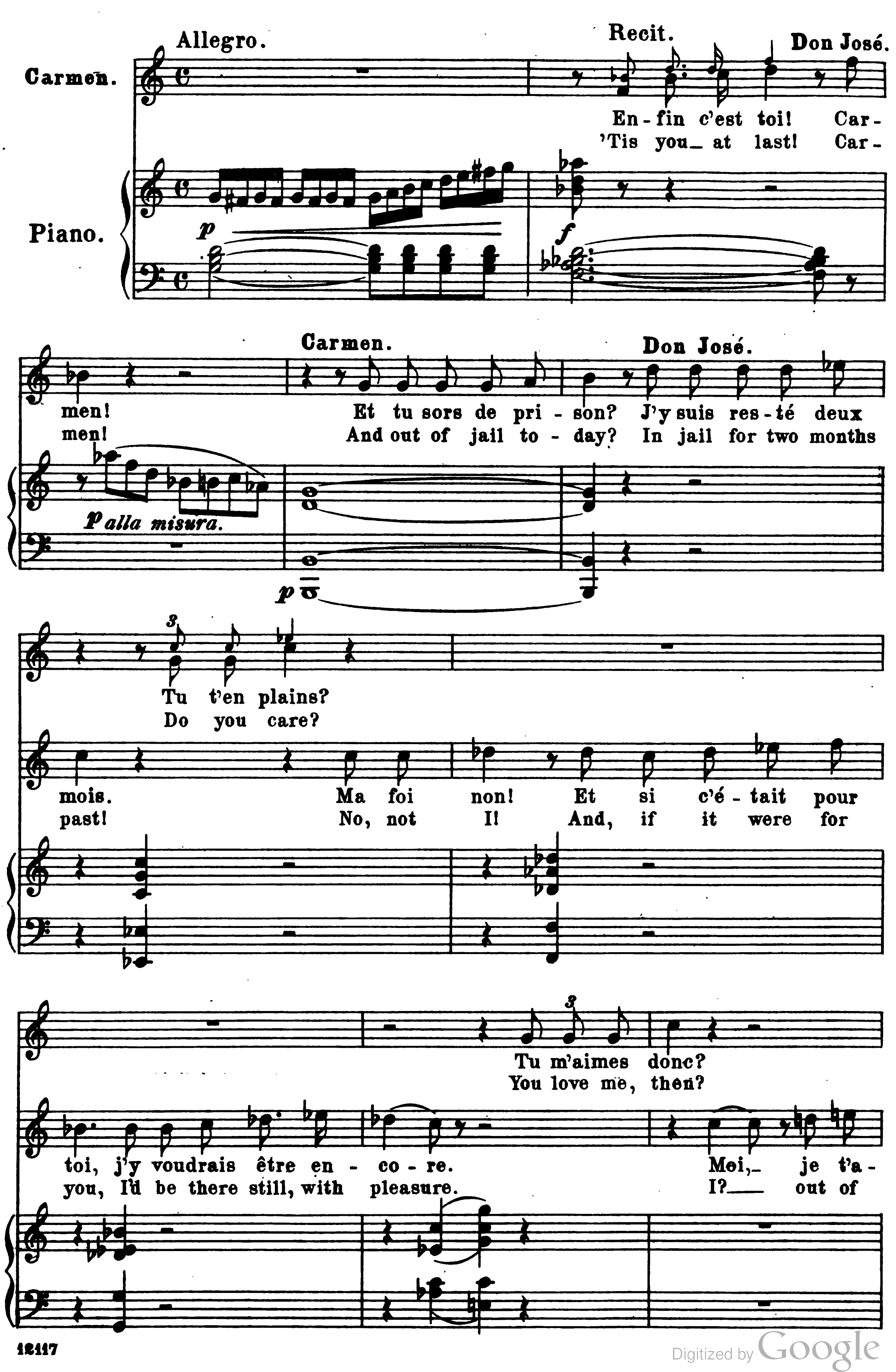


Nº 16. Song.
(Canzonetta.)




Carmen.
Il refusera.
He will not comply.
El Remendado.
Dis-lui de nous suivre.
Ask him if he'll join us.
nous un fier compagnon.
us! there's work for him soon.
Soit! on essayera.
Good! then I will try!
Mais, essaye, au moins.
You can try, at least!
Don José.
(the voice approaches little by little.)
Halte-là! Qui va là? Dragon d'Alcala!
Have a care! Who goes there? Man of Alcala!
Où t'en vas-tu par là, Dragon d'Alcala?
Where are you going there? Man of Alcala?
Exact et fidèle, Je vais où m'appelle
Ever true and tender, Faithfully I wander
L'amour de ma belle! S'il en est ainsi,
To my sweet-heart yonder! If that is your end,
Passez, mon ami. Affaire d'honneur, Affaire de
Pass the line my friend! When 'tis honor calls, Or love that en-
cœur, Pour nous tout est là, Dragons d'Alcala!
thralls, Comrades all we are, Men of Alcala!
(Enter Don José.)
cresc.

Nº 16bis Recitative.




do - - - re.
mea - - - sure!
Allegro.
Meno allegro.
p
Carmen.
Recit.
Vos of-fi-ciers sont ve-nus tout-à-l'heu-re; Ils nous ont fait dan-
Some of your of-fi-cers were here just now;_ We had to dance for
f
p
ser. Que je meu-re si tu n'es pas ja-
them_ Don José. You are jeal-ous, I'd swear you can't de-
Comment, toi!
For them! you?
f
loux. Tout doux, monsieur, tout
ny it! Be qui-et, Sir, be
Eh oui_ je suis ja-loux.
What then? what if I am?
f
fp
p
Attacca subito.

Nº 17. Duet.


Allegretto.
Carmen.
doux.
qui-et!
Don José.
Allegretto. (♩= 104.)
Piano.
pp
Carmen.
Recit.
(gaily.)
Je vais dan - ser en votre hon - neur, Et vous ver - rez, sei - gneur, Comment je sais moi - même ac - com - pa - gner ma dan - se!
Now I shall dance for your re - ward, And you will see, my - lord, The song that I shall sing is of my own in - ven - tion!
colla voce.
p
a tempo.
(making Don José sit down.)
Met - tez - vous - là, Don Jo - sé;
Sit you down here, Don Jo - sé!
(with a serio-comic air.)
je com - men - ce!
Now, at - ten - tion!
mf
12117



*) *Note:* The castanet-part, printed in small notes, may be performed either in the orchestra by one of the players belonging to the latter, or on the stage by the artist singing the rôle of Carmen, in which case the rhythm may be modified at the pleasure of the artist.



p

la ___ la_ la ___ la ___ la ___ la_ la ___ la ___

(Bugles behind the scenes as *pp* as possible.)

la ___ la_ la ___ la ___ la ___ la_ la ___ la ___

f *p*

la ___ la ___

Don José. (stopping Carmen.)

p

Attends un peu, Car - men, rien qu'un mo-
Stop for a moment, Car - men, on - ly a

(surprised.)

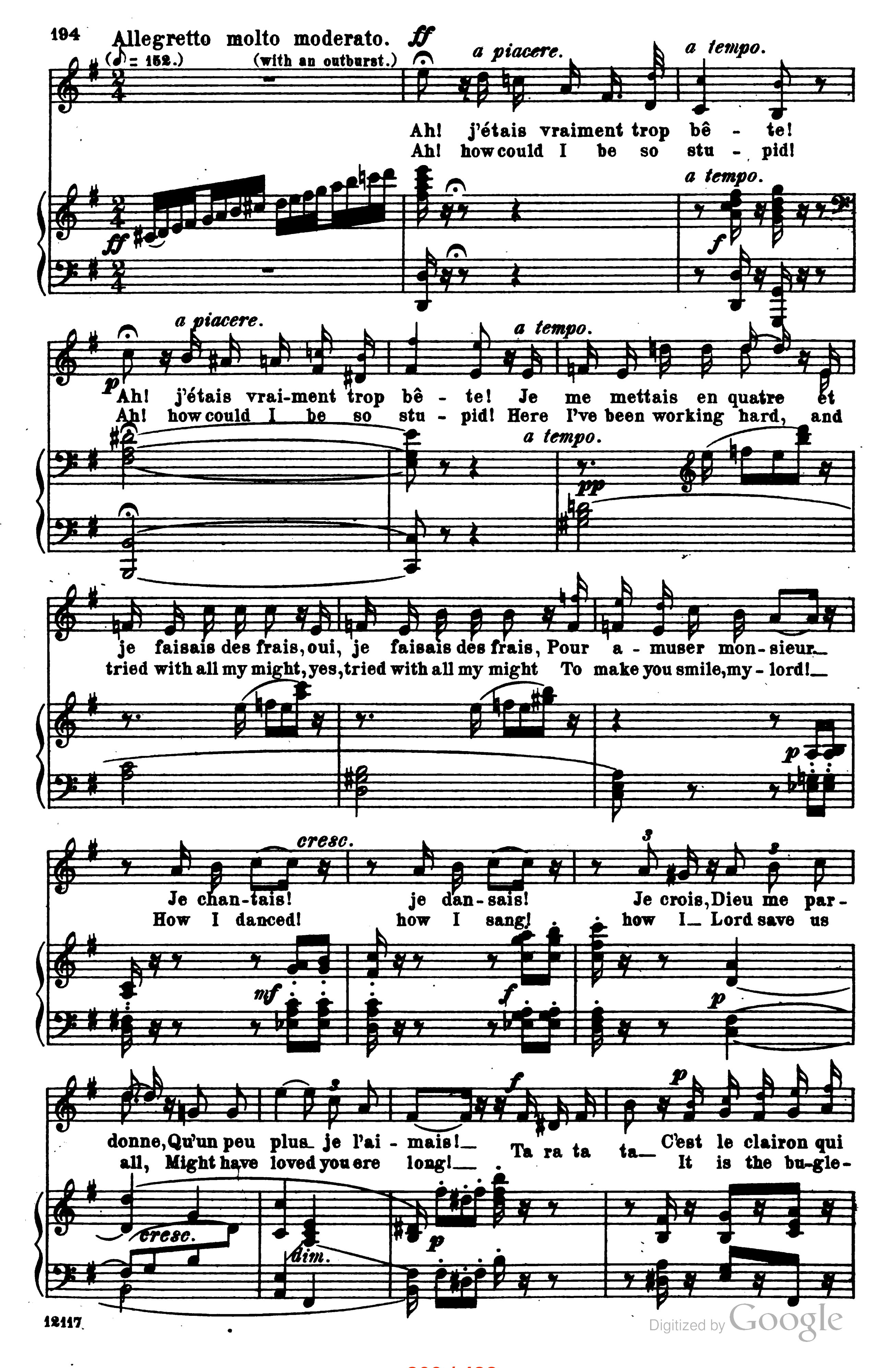
Et pourquoi, s'il te plait?
And what for, if you please?

ment ar-rê - te! Il me semble là -
moment! a mo-ment! Do I hear, be -

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bas... Oui, ce sont nos clai-rons qui son-nent la re-
low?... Yes, I hear them, our bu-gles, sounding the re-
cresc.
Carmen.
(gaily.)
Bra-vo! bra-vo! j'avais beau fai-re; il
Bra-vo! bra-vo! My pains are wast-ed! He's
traite; Ne les entends-tu pas?
treat: Do you not hear them now?
est mé-lan-co-li-que De dan-ser sans or-chestre. Et
tired of see-ing danc-es To the tunes I sup-ply; So
mf
cresc.
(dancing, and rattling the castanets.)
vi-ve la mu-si-que Qui nous tom-be du ciel! la
wel-come this, that chanc-es To fall down from the sky!
Cast.


p
mf
f
la la la la la
(the bugles recede.)
dim.
p
mf
la la la la la la
Don José.
(again stopping Carmen.)
Tu ne m'as pas com-
You do not under-
mf
dimin.
pris, Car-men c'est la re-traite, Il faut que moi, je
stand, Car-men; 'tis the re-treat! It means that I must
p
smorz.
rentre au quar-tier pour l'ap-pel!
go back to camp for the night!
Carmen.
Molto lento.
p (stupified.)
Au quar-tier!
Back to camp?
pour l'appel!
for the night?
colla voce.
pp



Allegretto molto moderato.
(♪ = 152.)
(with an outburst.)
ff
a piacere.
a tempo.
Ah! j'étais vraiment trop bê - te!
Ah! how could I be so stu - pid!
a tempo.
ff
f
a piacere.
a tempo.
p
Ah! j'étais vrai-ment trop bê - te! Je me mettais en quatre et
Ah! how could I be so stu - pid! Here I've been working hard, and
a tempo.
pp
je faisais des frais, oui, je faisais des frais, Pour a - muser mon-sieur
tried with all my might, yes, tried with all my might To make you smile, my - lord!
p
cresc.
Je chan-tais! je dan-sais! Je crois, Dieu me par -
How I danced! how I sang! how I Lord save us
mf
f
p
f
p
donne, Qu'un peu plus je l'ai - mais! Ta ra ta ta C'est le clairon qui
all, Might have loved you ere long! It is the bu-gle-
cresc.
dim.
p


f
p
cresc.
f
sonne! Ta ra ta ta Il part il est par - ti! Va-t'en
call! He's off! now he is gone! Go a -
cresc.
pp
(in a rage, throwing
donc, ca - na - ri! Tiens!
long, sim-ple - ton! Wait!
his shako at him.)
cresc.
prends ton sha-ko, ton sa - bre, ta gi -
here is your cap, your sa - bre, here's your
ff
ber - ne, Et va-t'en, mon gar - çon, va-t'en!
pill - box! Now, be-gone, sil - ly boy, be-gone!
f
ff
re-tourne à ta ca - ser - ne! C'est
And go home to your bar - racks! How
Don José. (sadly.)
ff
12117


Poco ritenuto. (♩ = 72.)
rit.
a tempo.
pp
mal à toi, Car-men, de te moquer de moi! Je souffre
cru-el 'tis, Car-men, for you to treat me so! 'Tis hard for
p
espress.
colla voce.
a tempo.
(♩ = 88.)
de par-tir, car jamais, ja-mais femme, Ja-mais femme
me to go, No wom-an yet has ev-er, No wom-an
a-vant toi, Non, non, ja - mais, ja-mais femme a-vant
yet, but you, No, no, not one, No wom-an yet, but
toi, Aus-si pro - fon-dé-ment n'a-vait troublé mon â -
you, Has moved my heart as you have done with-out en - deav -
Tempo I.
f Carmen.
p
Ta ra ta ta mon Dieu! c'est la re - trai - te! Ta ra ta
Good Lord! it's the re - treat!
me!
or!
(♪ = 152.)
p Tempo I.


p cresc.
f
mf
ta_ je vais être en re - tard! Ô mon
and I shall be too late! O good
cresc.
pp
Dieu! ô mon Dieu! c'est la re -
Lord! O good Lord! it's the re -
cresc.
trai - te!
treat,
Je vais être en re -
And I shall be too
tard!
late!
f
Il perd la tê - te.
So off he runs_
f
ff
ff
il court! Et voi - là son a -
he raves! Now you see how he
f
p


Poco più mosso.
mour! Mais
loves! Don José. Why,
Ain - si, tu ne crois pas à mon a - mour!
And so, you think I do not love you, then?
Poco più mosso. (♩= 116.)
non! Je ne veux rien en -
no! I'll nei-ther hear, nor
Eh bien! tu m'en-ten - dras!
You don't? Then wait and hear!
ten - dre! Tu vas te faire at - ten-dre!
wait! You will sure - ly be late!
Tu m'en-ten - dras! tu m'en-ten -
Now you shall hear! Now you shall


tu vas te faire at - ten - dre_ Non! non! non!
You will sure - ly be late! No! no! no!
dras!_ oui,_ tu m'en - ten -
hear!_ yes,_ now you shall
cresc.
non!___
no!___
(violently.)
dras!___ Je le veux Car - men, tu m'en-ten -
hear!___ But you must, Car - men, I say, you
ff
Andante. (♩= 63.)
(he draws, from the vest of his uniform, the flower which Carmen threw at
dras!
must!
p espress.
him in Act I, and shows it to Carmen.)
cresc.
dim.
12117


Andantino. (♩ = 69.)
Don José.
p con amore.
La fleur que tu m'avais je - té - e, Dans ma pri-son m'é-tait res -
This flow-er that you threw to me, I kept it still while in the
pp
té - e, Flé - trie et sè - che, cet - te fleur Gardait tou -
jail, And still the flow'r, tho' dead and dry, A sweet per -
jours sa douce o - deur; Et pen - dant des heu - res en -
fume did e'er ex - hale; And, thro' man - y a si - lent
tiè - res, Sur mes yeux, fermant mes pau - piè - res, De
hour, On mine eye - lids clos'd, lay the flow'r, This


cette o-deur_ je m'eni-vrais Et dans la nuit___ je te vo-
rare per-fume_ was my de-light; I saw your face___ at dead of
Poco animato, ma poco.
p
cresc.
yais!___ Je me pre-nais_ à te mau-di-re, A
night!___ Then I be-gan_ to curse your name!_ And
dim.
pp
a tempo.
p
te dé-tes-ter,_ à me di-re: Pour-quoi faut-il___ que le des-
e'en to detest you, and t'ex-claim:_ Why must it be,_ that in my
a tempo.
dim.
p
pp
tin_ L'ait mi-se là_ sur mon che-min!___ Puis
way_ She should be set_ by Des-ti-ny!___ Then,
dim.


cresc. molto.
je m'ac-cusais de blas-phè - me, Et je ne sentais en moi-
I'd call my-self a blas-phem - er, And with-in my heart thrill'd a
pp
cresc. molto.
string.
mê - me, Je ne sen - tais qu'un seul dé - sir, un seul dé-
tre - mor, I on-ly knew a sole de-sire, a sole de-
string.
Tempo I.
fp
rit.
sir, un seul es-poir: Te re-voir, ô Car - men, oui, te re-
sire, one hope a - lone: Car-men,'twas to see you, see you, my
f
colla voce.
a tempo.
p
voir! Car tu n'a - vais eu qu'à pa - raî -
own! For hard-ly had you met my vi -
a tempo. (♩ = 76.)
p


tre, Qu'à je - ter un re-gard sur
sion, Or cast a sin - gle glance at
moi, Pour t'em-pa - rer de tout mon ê - tre,
me, Of all my soul you took pos-ses - sion,
dim.
molto.
pp rall.
a tempo.
O ma Carmen! Et j'é-tais une chose à toi!
O my Carmen! And I liv'd on-ly yours to be!
colla voce.
pp
sempre pp
Car-men, je t'ai me!
Car-men, I love you!
ppp
Carmen.
Recit.
Non! tu ne m'aimes
No! not for me you
colla voce.



*) In case the part of this duet included between A and B (page 210) is too low for the voice of the artist singing the rôle of Carmen, transpose a tone higher (without transition).


sempre pp
vrais! Oui! Là-bas, là-bas dans la mon-
me! Yes! A-way, a-way to yonder
Don José. pp
Car-men!
Car-men!
sempre pp
ta-gne, Là-bas, là-bas tu me sui-
moun-tain, A-way, a-way you'd fol-low
pp
Car-men!
Car-men!
poco cresc.
vrais! Sur ton che-val tu me pren-drais Et com-me un
me! Up-on your horse we hence would flee, You as a
senza rigore.
brave à tra-vers la cam-pa-gne, En crou-pe tu m'em-
brave man, on-ward like the wind O'er hill and dale with
colla voce.
pp
a tempo.
pp
por-te-rais! Là-bas, là-bas dans la mon-
me be-hind! A-way, a-way to yonder
a tempo.

ta - - gne, Là-bas, là - bas tu me sui-
moun - tain, A-way, a - way you'd fol - low

Don José. (discon- certed.) *p*
Car - men!
Car - men!

cresc. *p senza rigore.*
vrais! tu me sui - vrais, Si tu m'ai-
me! you'd fol - low me, Yes, if you

pp *colla voce.*

a tempo. *mf*
mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
lov'd me! Up yon-der you'd be free as air, Of - fi - cer

a tempo. *meno* (♩= 88.) *p*

cier à qui tu doi - ves o - bé-ir, Et point de re - trai - te qui
there is none whose com-mand you o-bey, Nor an - y re-treat sound-ing

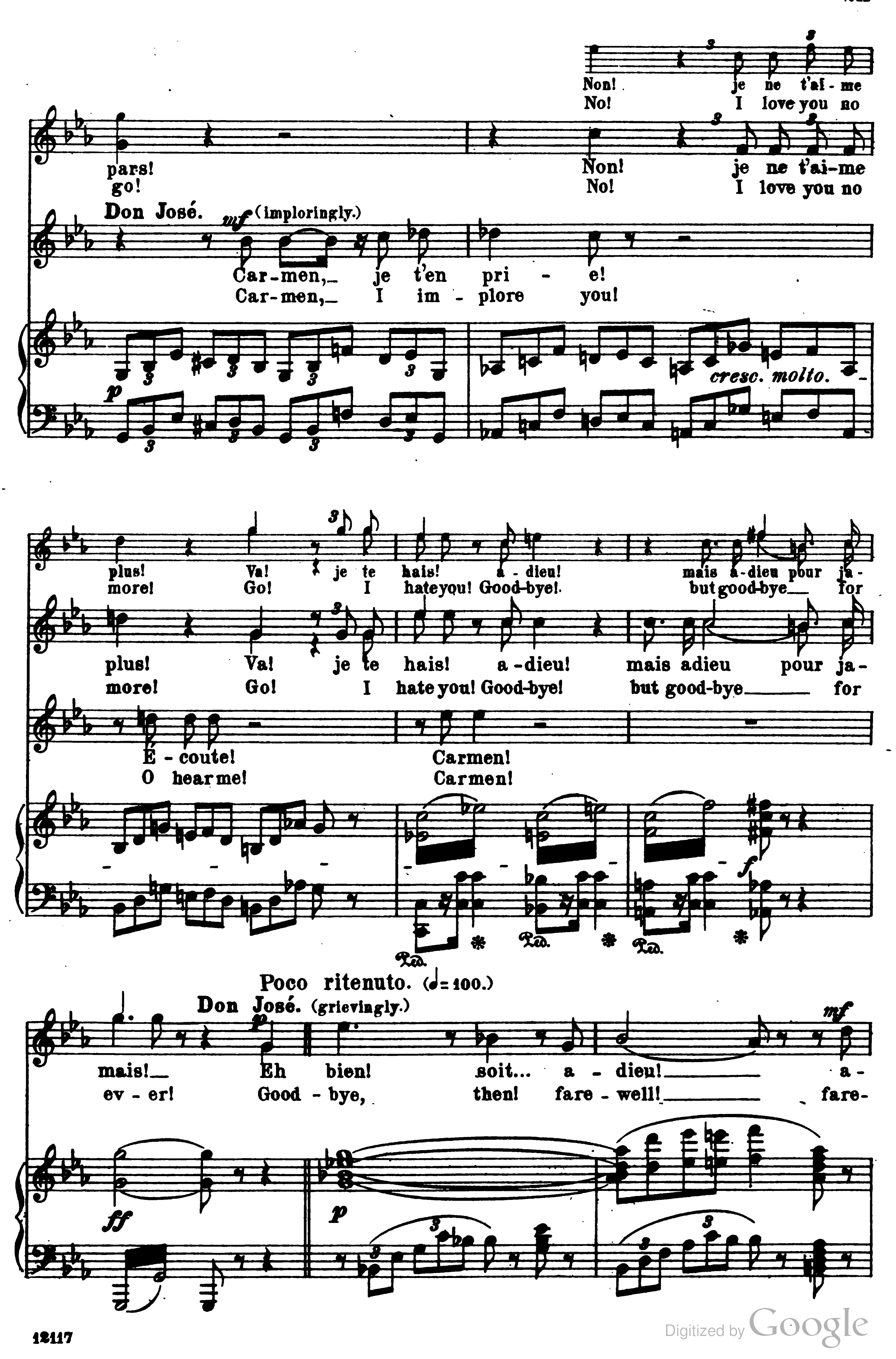



p
cresc. molto.
Le ciel ou-vert, la vie er-ran-te; Pour pa-ys, l'u-ni-vers; Et pour loi, sa vo-lon-té!
Roaming at will be-neath blue skies, All the world for you and me; And for law, what-e'er you please!
(♩=92.)
poco cresc.
cresc.
ff
f
Et sur tout la chose en-i-vran-te: La li-ber-té! la li-ber-té!
And the best, the dear-est boon we prize: We all are free! we all are free!
ff
p
Là-bas, là-bas dans la mon-
A-way, a-way to yon-der
Don José. p
Mon Dieu!
My God!
(♩=80.)
pp


ta- -gne. Là-bas, là-bas si tu-m'ai-
moun- -tain, A-way, a-way you'd fol-low
(in painful irresolution) p
Car- men!
Car- men!
cresc. molto
mais, Là-bas, là-bas tu me sui-
me, A-way, a-way you'd fol-low
Tais-toi!
Oh, hush!
poco a poco cresc.
vrais! Sur ton che-val tu me pren-drais! Sur
me! Up-on your horse we two would flee! Yes,
f
mf cresc.
Ah! Carmen, hé-las! tais-toi! tais-
Ah! Carmen, ah me! no more! oh
ton che-val tu me pren-drais Et comme un brave à tra-vers la cam-
on your horse we hence would flee, You as a brave man on-ward like the
toi! Dieu!
hush! God!


con islancio.
Oui, tu m'em-por-te-rais, Si tu m'ai-
pa- -gne, and dale with me be-hind! Yes, if you
wind, O'er hill
mais! Oui, n'est-ce pas, Là-bas, là-
lov'd me! Is it not so? A-way, a-
Don José.
Hé-las! hé-las! pi-tié! Car-men, pi-
Pit-y! ah me! Oh hush, Car-men, oh
Poco ritenuto.
bas Tu me sui-vras, tu me sui-vras! Là-bas, là-
way with me you'll go, with me you'll go! A-way, a-
tié! O mon Dieu! hé-las!
hush! O my God! pit-y!
Poco ritenuto. (♩=69.)
bas tu me sui-vras, tu m'ai-mes et tu me sui-vras! Là-bas, là-
way you'll fol-low me! You love me so, with me you'll go! A-way, a-
sempre pp
12117


Tempo I.
bas em - por- -te - moi!
way with me you'll go!
Ah! tais - toi! tais - toi!
Ah, no more, no more!
Tempo I.
ppp
cresc.
B Allegro. (♩= 116.) (wresting himself away from Carmen's embraces.)
Don José.
ff
Non! je ne veux plus t'é - cou - ter!
No! I will not hear what you say!
dim. molto.
Quitter mon dra-peau dé - ser - ter C'est la hon - te c'est l'in - fa - mi - e! Je n'en veux pas!
De - sert my flag run a - way That is shame that is dis - hon - or! It can - not be!
Carmen. (harshly.)
Eh bien!
In-deed!


Non! je ne t'ai-me
No! I love you no
pars!
go!
Non! je ne t'ai-me
No! I love you no
Don José.
mf (imploringly.)
Car-men, je t'en pri - e!
Car-men, I im - plore you!
p
cresc. molto.
plus! Va! je te hais! a - dieu! mais a-dieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for
plus! Va! je te hais! a - dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for
É - coute! Carmen!
O hear me! Carmen!
f
Poco ritenuto. (♩= 100.)
Don José. (grievingly.)
mais! Eh bien! soit... a - dieu! a-
ev - er! Good - bye, then! fare - well! fare-
p
mf
ff
p


Carmen.
Poco più mosso.
Va-t-en!
Be off!
dieu pour ja-mais!
well for ev- -er!
Car-
Car-
Poco più mosso. (♩=182.)
cresc.
p
cresc.
men! a-dieu!
men! fare-well!
a-
fare-
f
A-dieu!
Good-bye!
dieu pour ja-mais!
well then for ev- -er!
ff
tutta forza.
(José goes towards the door; as he is about to open it, someone knocks. Silence.)
Attacca

Nº 18. Finale.



Allegro moderato.
Frasquita.
Mercedes.
Carmen.
Don José.
mf
Qui frap-pe? qui vient
Who's knocking? I will
El Remendado.
El Dancaïro.
(outside.)
Zuniga.
f
Ho-là! Car-men! ho-là! ho-là!
Hol-la! Car-men! hol-la! hol-la!
Sopranos I. II.
Tenors.
Basses.
Allegro moderato. (♩=112.)
Piano.
pp
Carmen.
p
là? Tais-toi, tais-toi!
go! Be still, be still!
pp
cresc.
12117


Zuniga. (enters after forcing the door.)
(he perceives Don José.)
J'ou-vre moi-mê - me... et j'en - tre...
As no one an-swers, I'll en - ter!
legg.
(to Carmen) leggiero.
Ah! fi! ah! fi! la bel - le! Le choix n'est pas heu-
Oh, fie! oh, fie, my charmer! Your taste is not the
reux! c'est se mé - sal - li - er De pren-dre le sol - dat
best! The match is sure-ly bad To take a plain dra-goon
Don José. (calmly, but resolutely.)
(to Don José)
quand on a l'of - fi - cier. Al - lons, dé - cam - pe! Non!
when a cap-tain's to be had! And you be off, Sir! No!
Zuniga. (sternly.)
Don José.
Zuniga. (menacing Don José.)
Si fait! tu par - ti - ras! Je ne par - ti - rai pas! Drô-le!
You will! Off with you now! I say, I will not go! Fellow!


Allegro moderato.
Carmen.
(throwing herself between them.)
mf
Au dia - ble le ja -
You're mad _ with jealous-
Don José. (seizing his sabre.)
ff
Ton-ner-re! il va pleu-voir des coups!
The dev-il! You'll try a bout with me!
Allegro moderato. (𝅗𝅥=76.)
ff
p
loux! A moi! à moi!
y! Come on! come on!
(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado
cresc.
seize Zuniga, and disarm him.)
f
cresc.
ff



ta - - gne, Là-bas, là - bas tu me sui-
moun- -tain, A - way, a - way you'd fol - low

Don José.
p
(discon- Car - men!
certed.) Car - men!

cresc. p senza rigore.
vrais! tu me sui - vrais, Si tu m'ai-
me! you'd fol- -low me, Yes, if you

pp colla voce.

a tempo. mf
mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
lov'd me! Up yon-der you'd be free as air, Of - fi - cer
a tempo. (♩ = 88.)
meno p

cier à qui tu doi - ves o - bé-ir, Et point de re - trai - te qui
there is none whose com - mand you o - bey, Nor an - y re - treat sound-ing

son-ne Pour dire à l'a - mou - reux qu'il est temps de par-tir!
there, Tell - ing fond lov - ers, Now you must up and a - way!

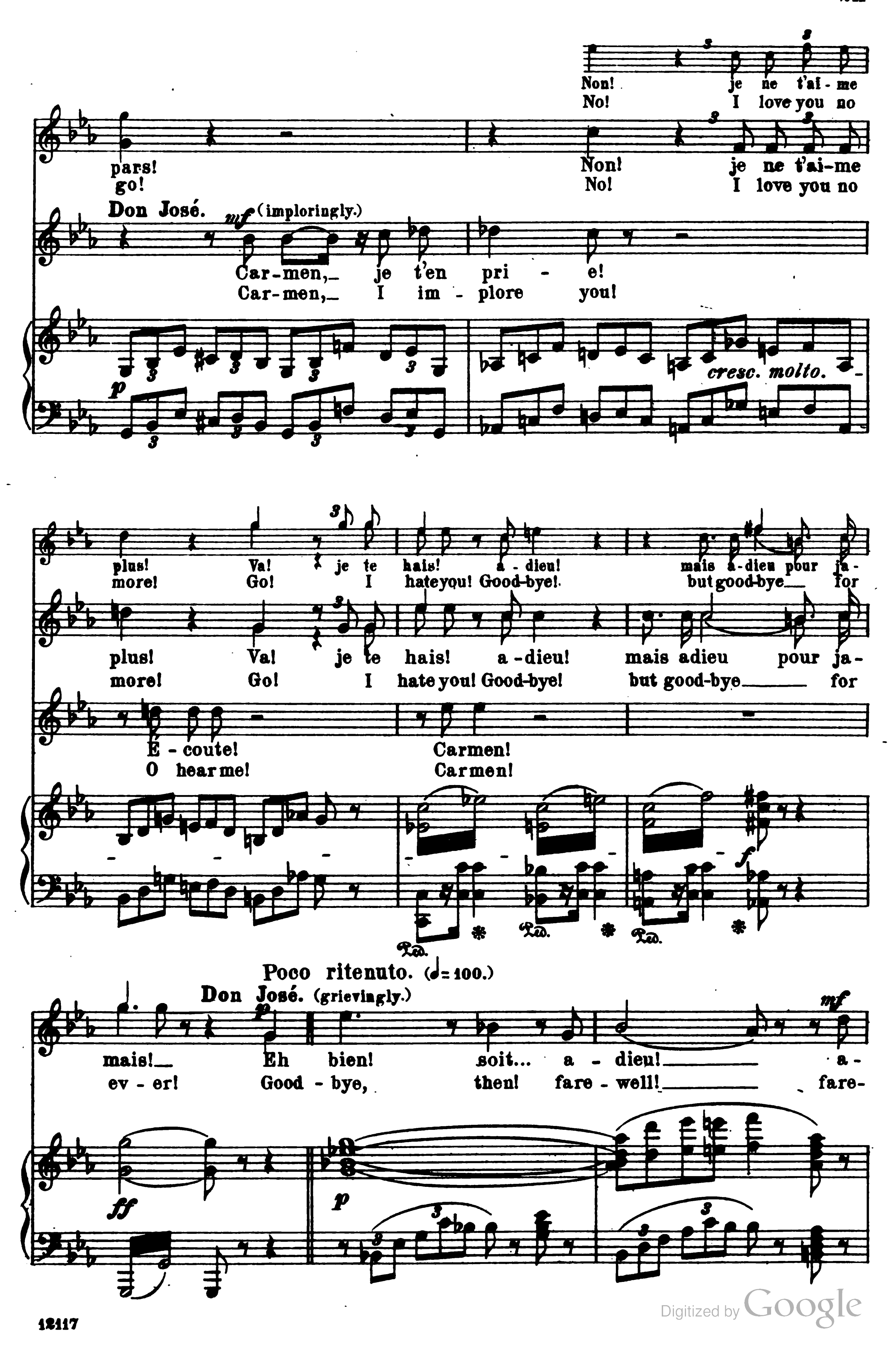

cresc. molto.
Le ciel ouvert, la vie er - ran-te; Pour pa - ys,
Roaming at will be - neath blue skies, All the world for
(♩=92.)
poco cresc.
l'u - ni - vers; Et pour loi, sa vo - lon-
you and me; And for law, what - e'er you
té! Et sur tout la chose en - i -
please! And the best, the dear-est boon we
cresc.
vran - te: La li - ber - té! la li - ber-
prize: We all are free! we all are
té! Là-bas, là - bas dans la mon-
free! A - way, a - way to yon - der
Don José.
Mon Dieu!
My God!
(♩=80.)



ta- gne. Là-bas, là-bas si tu m'aimais, Là-bas, là-bas tu me suivrais! Sur ton cheval tu me prendrais!
mountain, Away, away you'd follow me, Away, away you'd follow me! Upon your horse we two would flee!
(in painful irresolution) p
Carmen! Carmen!
Tais-toi! Oh, hush!
cresc. molto
poco a poco cresc.
f
Sur ton cheval tu me prendrais Et comme un brave à travers la cam-
Yes, on your horse we hence would flee, You as a brave man onward like the
mf cresc.
Ah! Carmen, hélas! tais-toi! tais-toi! mon Dieu!
Ah! Carmen, ah me! no more! oh hush! my God!
p cresc.


con islancio.
Oui, tu m'em - por - te - rais, Si tu m'ai-
pa- -gne, and dale with me be - hind! Yes, if you
wind, O'er hill
mais! Oui, n'est - ce pas, Là - bas, là -
lov'd me! Is it not so? A - way, a -
Don José.
Hé - las! hé - las! pi - tié! Car- -men, pi -
Pit - y! ah me! Oh hush, Car- -men, oh
bas Tu me sui - vras, tu me sui - vras! Là-bas, là -
way with me you'll go, with me you'll go! A - way, a -
tié! O mon Dieu! hé - -las!
hush! O my God! pit- -y!
Poco ritenuto.
Poco ritenuto. (♩=69.)
bas tu me sui - vras, tu m'ai - mes et tu me sui - vras! Là - bas, là -
way you'll fol - low me! You love me so, with me you'll go! A - way, a -
sempre pp
12117


Tempo I.
bas em - por- -te - moi!
way with me you'll go!
Ah! tais - toi! tais - toi!
Ah, no more, no more!
Tempo I.
ppp
cresc.
B Allegro. (♩= 116.) (wresting himself away from Carmen's embraces.)
Don José.
ff
Non! je ne veux plus t'é - cou -
No! I will not hear what you
dim. molto.
ter! Quitter mon dra-peau dé - ser - ter C'est la
say! De-sert my flag run a - way That is
hon - te c'est l'in - fa - mi - e! Je n'en veux pas!
shame that is dis - hon - or! It can-not be!
Carmen. (harshly.)
Eh bien!
In-deed!


Non! je ne t'ai-me
No! I love you no
pars!
go!
Non! je ne t'ai-me
No! I love you no
Don José. mf (imploringly.)
Car-men,_ je t'en pri - e!
Car-men,_ I im - plore you!
p
cresc. molto.
plus! Va! je te hais! a-dieu! mais a-dieu pour ja-
more! Go! I hate you! Good-bye! but good-bye_ for
plus! Va! je te hais! a-dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye_ for
É-coute! Carmen!
O hear me! Carmen!
f
Poco ritenuto. (♩= 100.)
Don José. (grievingly.)
mais!_ Eh bien! soit... a-dieu!_ a-
ev-er! Good-bye, then! fare-well!_ fare-
mf
ff
p


Carmen.
Poco più mosso.
Va-t-en!
Be off!
dieu pour ja-mais!
well for ev-er!
Car-
Car-
Poco più mosso. (♩=182.)
cresc.
p
cresc.
men! a-dieu!
men! fare-well!
a-
fare-
A-dieu!
Good-bye!
dieu pour ja-mais!
well then for ev-er!
ff
tutta forza.
(José goes towards the door; as he is about to open it, someone knocks. Silence.)
Attacca

Nº 18. Finale.


Allegro moderato.
Frasquita.
Mercedes.
Carmen.
Don José.
mf
Qui frap-pe? qui vient
Who's knocking? I will
El Remendado.
El Dancaïro.
(outside.)
Zuniga.
f
Ho-là! Car-men! ho-là! ho-là!
Holla! Car-men! hol-la! hol-la!
Sopranos I. II.
Tenors.
Basses.
Allegro moderato. (♩=112.)
Piano.
pp
Carmen.
p
là? Tais-toi, tais-toi!
go! Be still, be still!
pp
cresc.


Zuniga. (enters after forcing the door.)
(he perceives Don José.)
J'ou-vre moi-mê-me... et j'en-tre...
As no one an-swers, I'll en-ter!
legg.
(to Carmen) leggiero.
Ah! fi! ah! fi! la bel-le! Le choix n'est pas heu-
Oh, fie! oh, fie, my charmer! Your taste is not the
reux! c'est se mé-sal-li-er De pren-dre le sol-dat
best! The match is sure-ly bad To take a plain dra-goon
Don José. (calmly, but resolutely.)
(to Don José)
quand on a l'of-fi-cier! Al-lons, dé-cam-pe! Non!
when a cap-tain's to be had! And you be off, Sir! No!
Zuniga. (sternly.)
Don José.
Zuniga. (menacing Don José.)
Si fait! tu par-ti-ras! Je ne par-ti-rai pas! Drô-le!
You will! Off with you now! I say, I will not go! Fellow!


Allegro moderato.
Carmen.
(throwing herself between them.)
Au dia - ble le ja -
You're mad_ with jealous-
Don José. (seizing his sabre.)
Ton-ner - re! il va pleu-voir des coups!
The dev - il! You'll try a bout with me!
Allegro moderato. (𝅗𝅥=76.)
loux! A moi! à moi!
y! Come on! come on!
(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado
seize Zuniga, and disarm him.)
cresc.
cresc.


Allegretto, quasi Andantino. (♩=92.)
Carmen. (to Zuniga, in a mocking tone.)
p
Bel of - fi - cier, bel of - fi - cier, l'a-mour Vous
Now, Cap - tain dear, now, Cap - tain dear, you see That
pp
joue en ce mo - ment un as - sez vi - lain tour! Vous ar - ri -
Love has play'd a sor - ry trick on you to - day! You timed your
vez fort mal! Vous ar - ri - vez fort mal! hé - las! et
coming ill! You timed your com - ing ill! A - las! And
poco ritardando.
nous som - mes for - cés, Ne vou - lant ê - tre dé - non - cés De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -
nous som - mes for - cés, Ne vou - lant ê - tre dé - non - cés, De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -
colla voce.
mf


Tempo I.
der au moins... pen-dant une heu-re.
main in ours at least an hour
El Remendado. (to Zuniga, pistol in hand, but with the utmost politeness.)
Mon cher mon-
Tempo I. (♩= 100.)
Re-spect-ed
dim. pp
mf
sieur! Mon cher mon-sieur! Nous al-lons,
Sir! Re-spect-ed Sir! If you're quite
El Dancaïro. (to Zuniga, pistol in hand, but with the utmost politeness.)
Mon cher monsieur! Mon cher monsieur, Nous al-lons,
Re-spect-ed Sir! Re-spect-ed Sir! If you're quite
p
s'il vous plait, quit-ter cet-te de-meu-re; Vous vien-drez
will-ing, It is time to leave this dwell-ing; Will you not
s'il vous plait, quit-ter cet-te de-meu-re;
will-ing, It is time to leave this dwell-ing;


Carmen.
(laughing.)
C'est u-ne prome-na -
It's on-ly for a walk!
a -vec nous? Vous viendrez a -vec nous?
come with us? will you not come with us?
Vous viendrez a -vec nous? Vous viendrez a -vec nous?
Will you not come with us? Will you not come with us?
de.
deciso.
Consen-tez-vous? Ré-pondez, ca - ma-ra - de.
Do you consent? Now, comrade, let's hear you talk!
(accepting the situation
Zuniga.
deciso.
Consen-tez-vous? Ré-pondez, ca - ma-ra - de. Certai-nement,
Do you consent? Now, comrade, let's hear you talk! I shall be pleas'd,
TENORS.
Ré-pon-dez, ca - ma-ra - de.
Now, comrade, let's hear you talk!
BASSES.
Ré-pon-dez, ca - ma-ra - de.
Now, comrade, let's hear you talk!
deciso.

with good grace.)

D'au - tant plus que votre ar - gu - ment Est
and the more, as you all in - sist With

p

rall.

un de ceux aux - quels on ne ré - sis - te guè - re!
ar - gu - ments that one can real - ly not re - sist!

colla voce. *pp*

a tempo. (in a merry tone.) *f*

Mais gare à vous! gare à vous plus
But, lat - er on, have a care! have a

f

Allegro moderato. (♩= 104.)

El Dancaïro. *mf* (philosophically.)

tard! La guer - re, c'est la guer - re!
care! We know it: war is war!

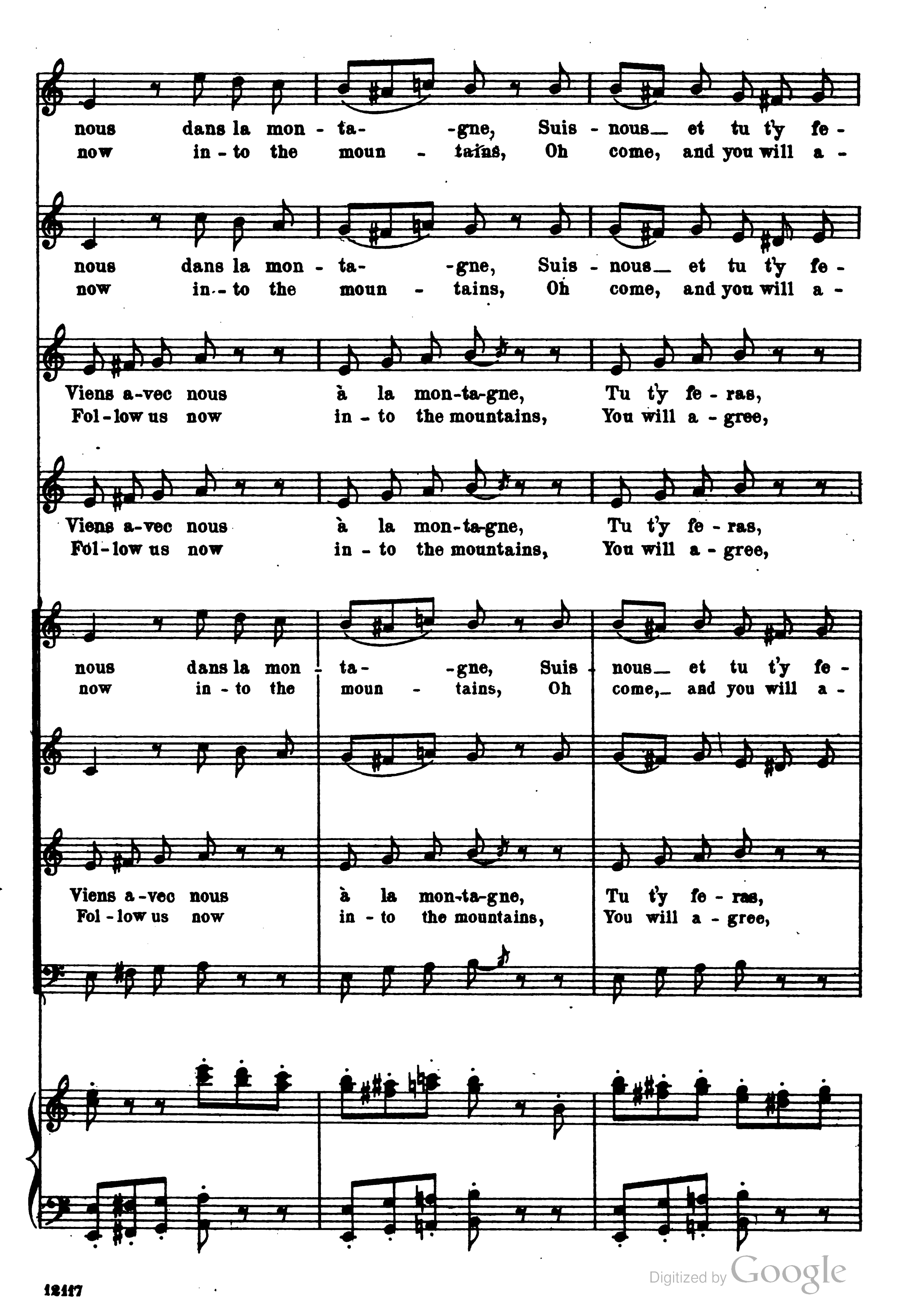
pp

En at - ten - dant, mon of - fi - cier,
But as things are be - tween us now,

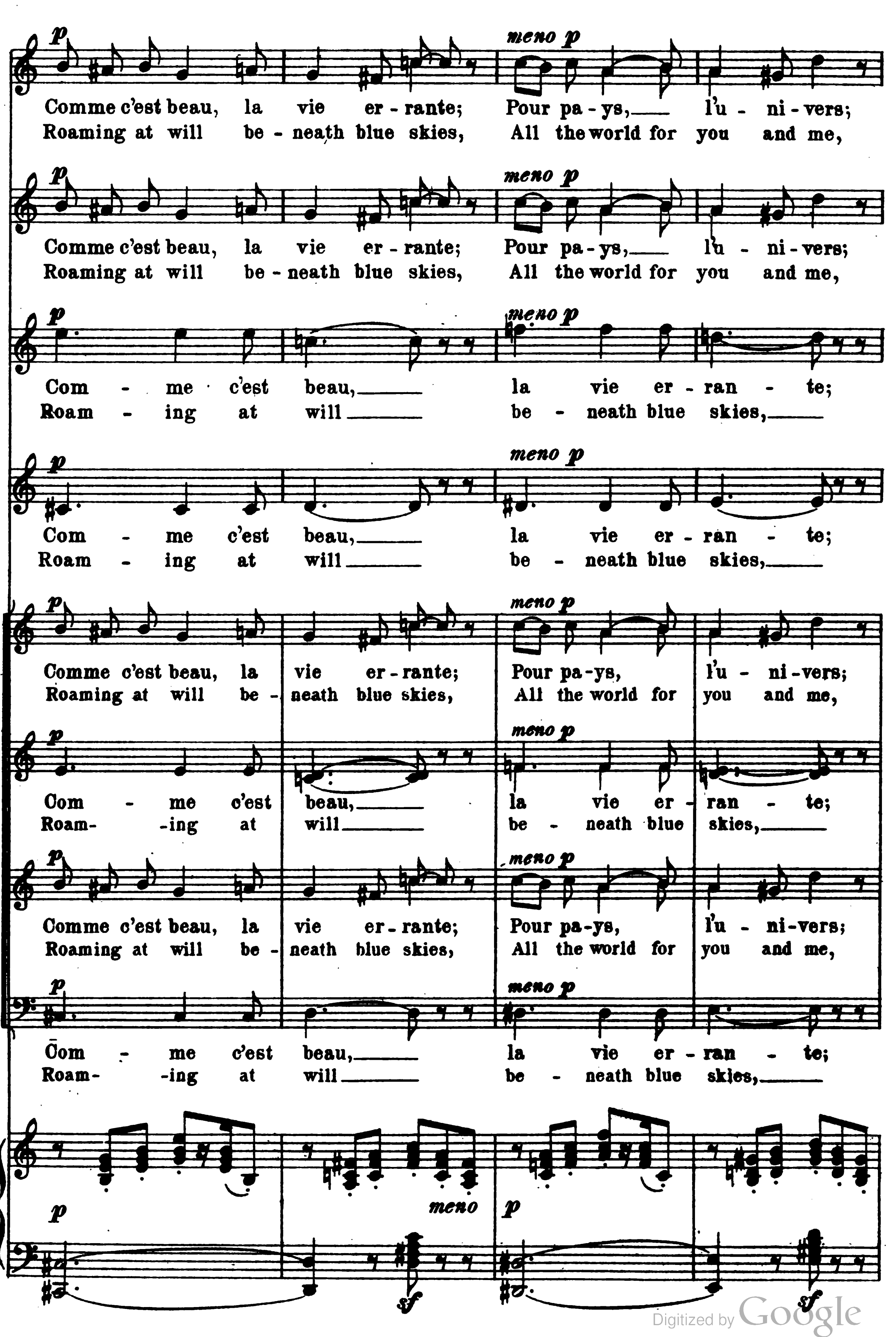

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
El Remendado.
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
TENORS.
(exit Zuniga, escorted by the Gypsies.)
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
BASSES.
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
Carmen.
mf (to Don José.)
Es - tu des nô - tres main - te - nant?
Will you not be one of us now?
pp
meno
pp
Don José.
mf (sighing.)
Il le faut bien!
What can I do!
Carmen.
Ah!
Ah!
p
le
You're
cresc.
f
dim.
molto.

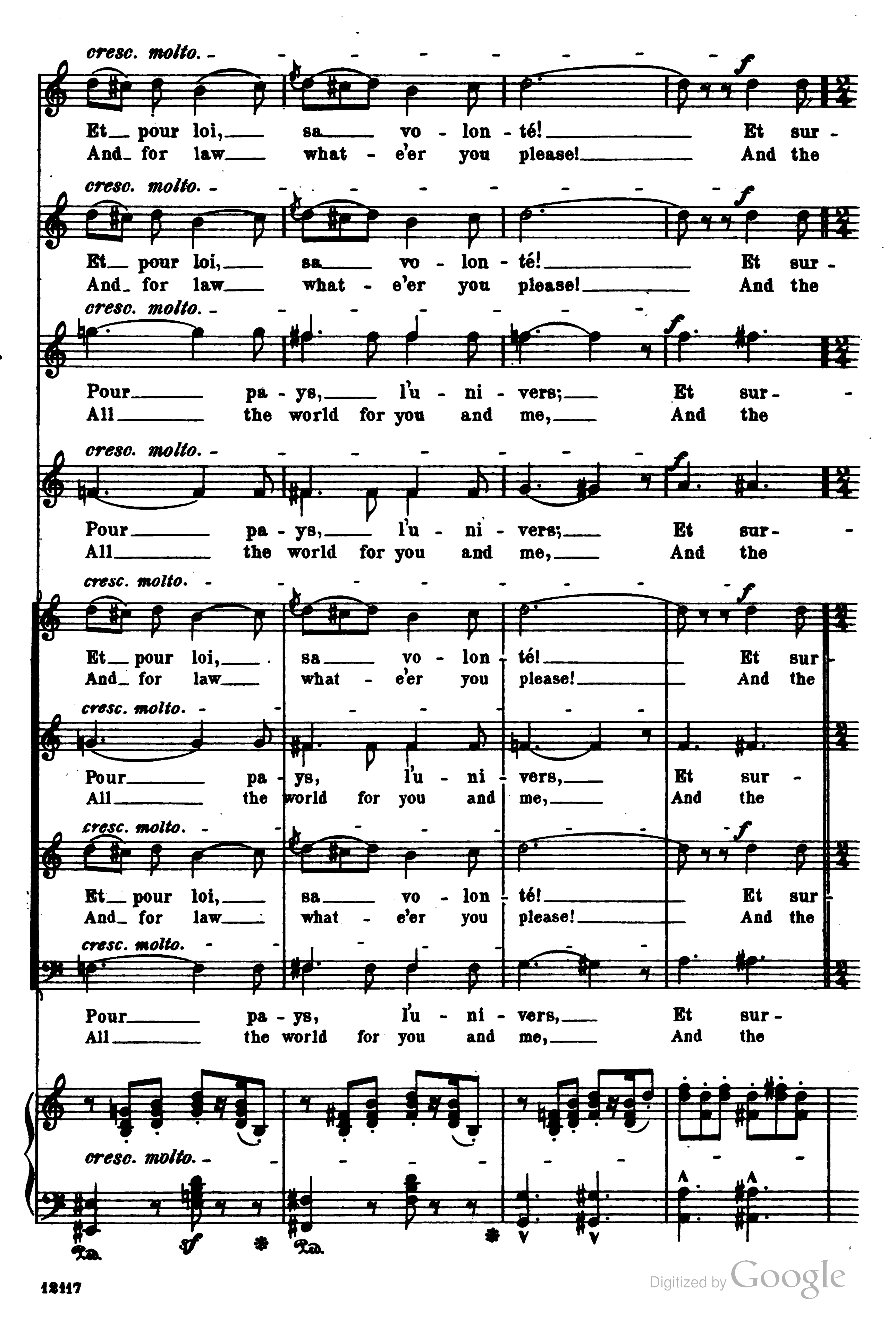

leggiero.
mot n'est pas ga - lant! Mais, qu'im - por - - te!
not po - lite, I vow! But, no mat - - ter!
p
mf
va... tu t'y fe - ras Quand tu ver - ras
Ay, you will a - gree When you shall be
p
Comme c'est beau, la vie er - rante, Pour pa - ys l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
cresc.
Et pour loi, sa vo - lon - té! Et sur - tout, la
And for law, what - e'er you please! And the best, the
ff
p cresc.
f
cho - se en - i - vran - te: La li - ber - té! la li - ber -
dearest boon we prize: We all are free! we all are
ff

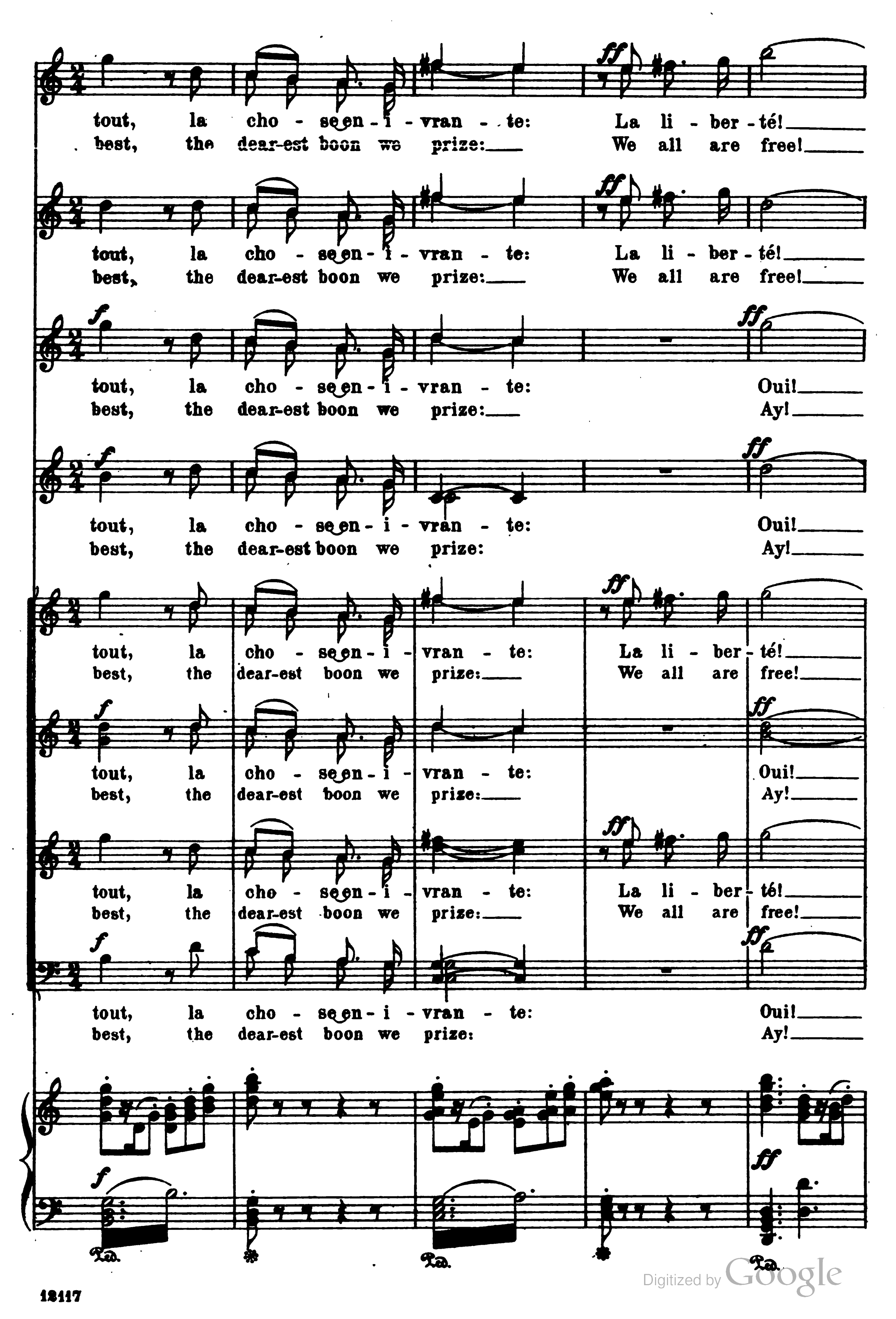

Frasquita
and Mercedes. (Carmen exchanges with Mercedes to the end of the act.)
(to Don José.)
Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us
(to Don José.)
té! Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
free! Oh come with us o - ver the plains, Fol - low us
El Remendado. (to Don José.)
A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,
El Dancaïro. (to Don José.)
A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,
Chorus.
SOPRANOS I. (to Don José.)
Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us
SOPRANOS II. (to Don José.)
TENORS. (to Don José.)
A - mi, suis - nous dans la cam - pa-gne,
Fol - low us, friend, o - ver the plains,
BASSES. (to Don José.)
sempre f


nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come, and you will a -
nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come, and you will a -
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol-low us now in - to the mountains, You will a - gree,
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol-low us now in - to the mountains, You will a - gree,
nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come,_ and you will a -
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol-low us now in - to the mountains, You will a - gree,


ras, tu t'y fe - ras Quand tu ver - ras, Là-bas,
gree, You will a - gree, When you shall be So free,
ras, tu t'y fe - ras Quand tu ver - ras, Là-bas,
gree, You will a - gree, When you shall be So free,
tu t'y fe - ras Quand tu ver - ras, Là - bas, là - bas,
You will a - gree, When you shall be So free, so free,
tu t'y fe - ras Quand tu ver - ras, Là - bas, là - bas,
You will a - gree, When you shall be So free, so free,
ras, tu t'y fe - ras Quand tu ver - ras, Là - bas,
gree, You will a - gree, When you shall be So free
tu t'y fe - ras Quand tu ver - ras, Là - bas, là - bas,
You will a - gree, When you shall be So free, so free,

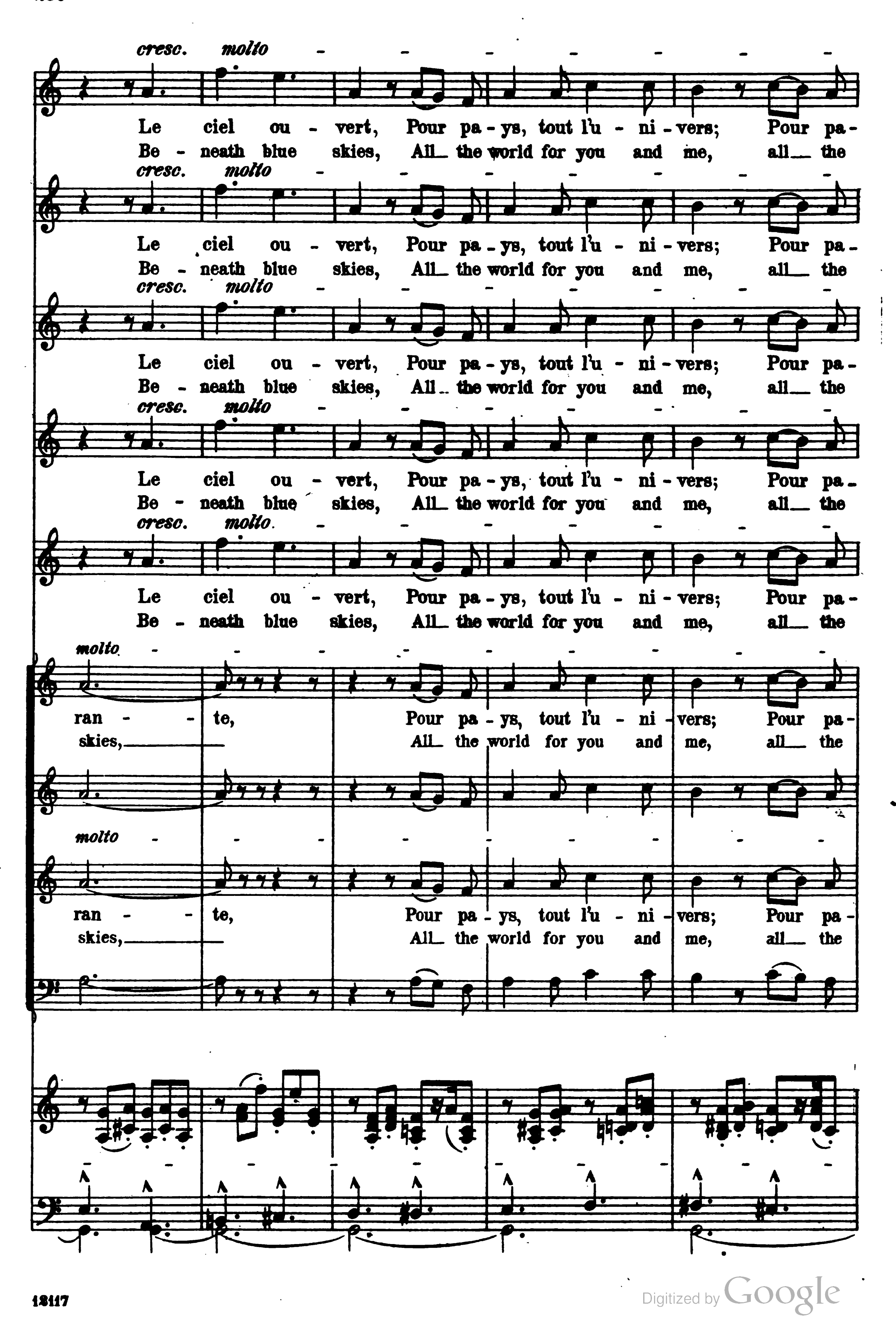

p
meno p
Comme c'est beau, la vie er - rante; Pour pa - ys, l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
Com - me c'est beau, la vie er - ran - te;
Roam - ing at will be - neath blue skies,
meno
sf


cresc. molto.
Et_ pour loi, sa vo - lon - té! Et sur -
And_ for law what - e'er you please! And the
Pour pa - ys, l'u - ni - vers; Et sur -
All the world for you and me, And the
Pour pa - ys, l'u - ni - vers, Et sur -
All the world for you and me, And the

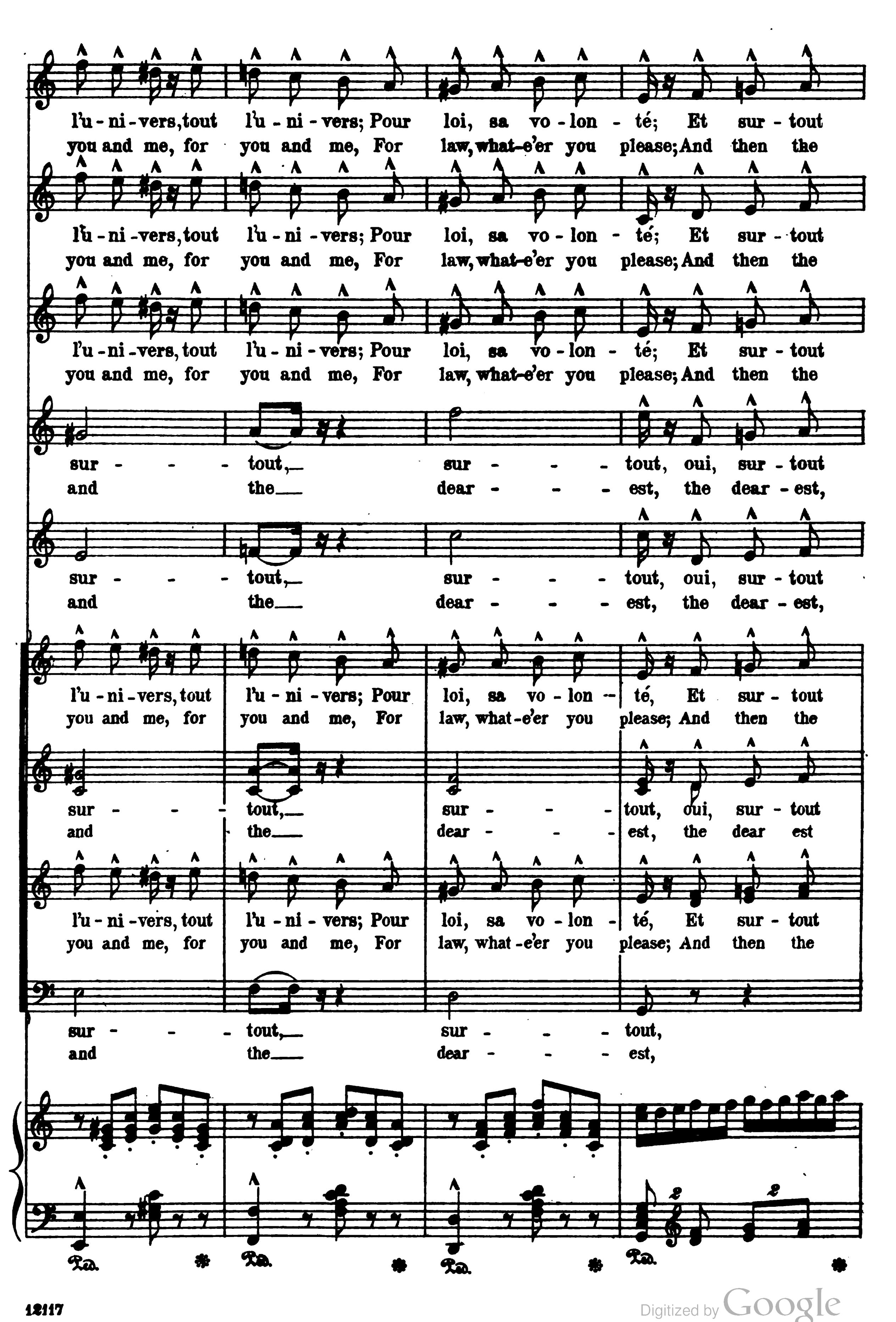

tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!

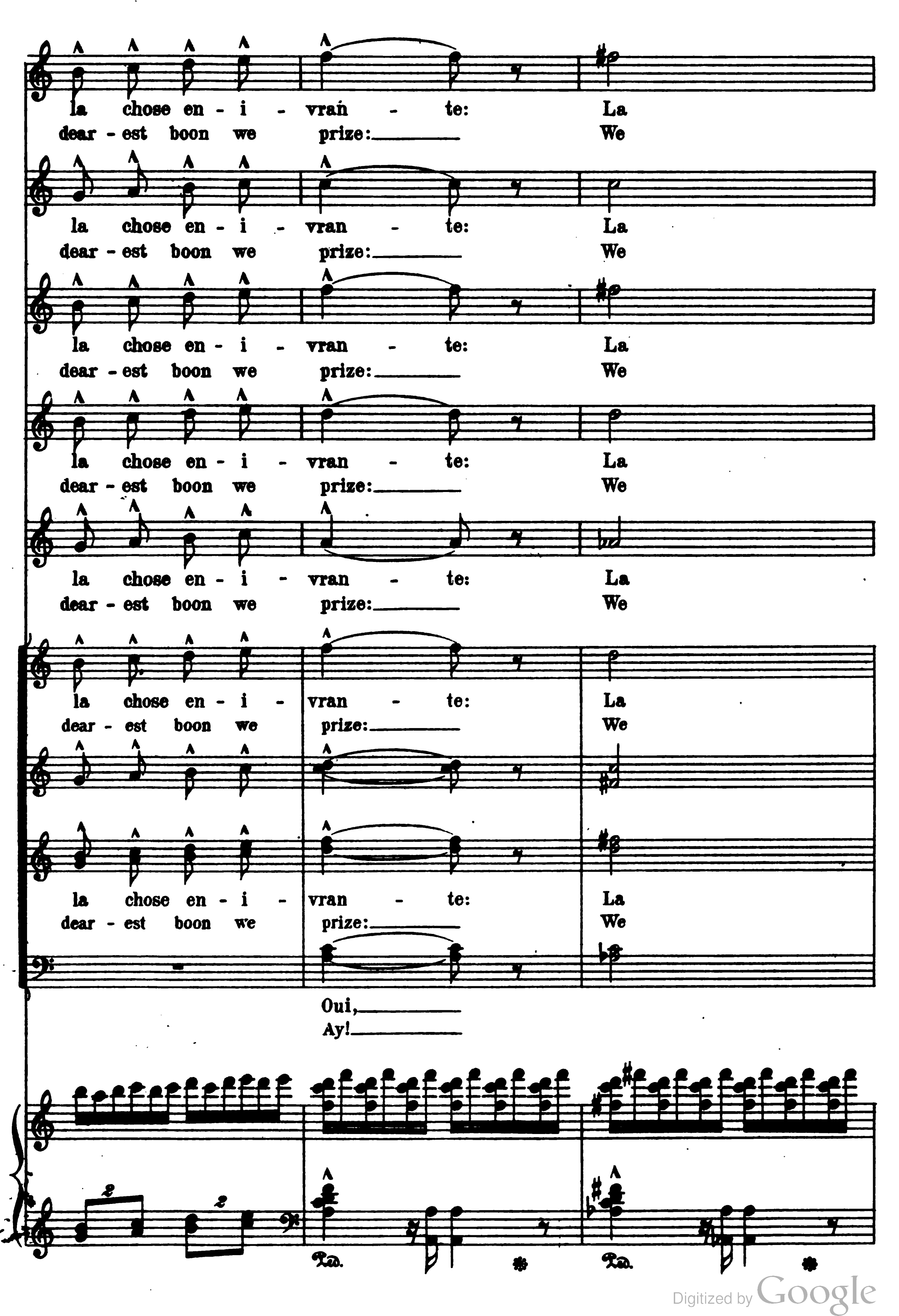

—de
La li- -ber - té!
We all are free!
La li- -ber - té!
We all are free!
Don José. (carried away with excitement.)
Ah!
Ah!
La li- -ber - té!
We all are free!
La li- -ber - té!
We all are free!
La li- -ber - té!
We all are free!
Le ciel ou-
Roaming at
La li- -ber - té!
We all are free!
Le ciel ou-
Roaming at
mf
ff
f dim.
p

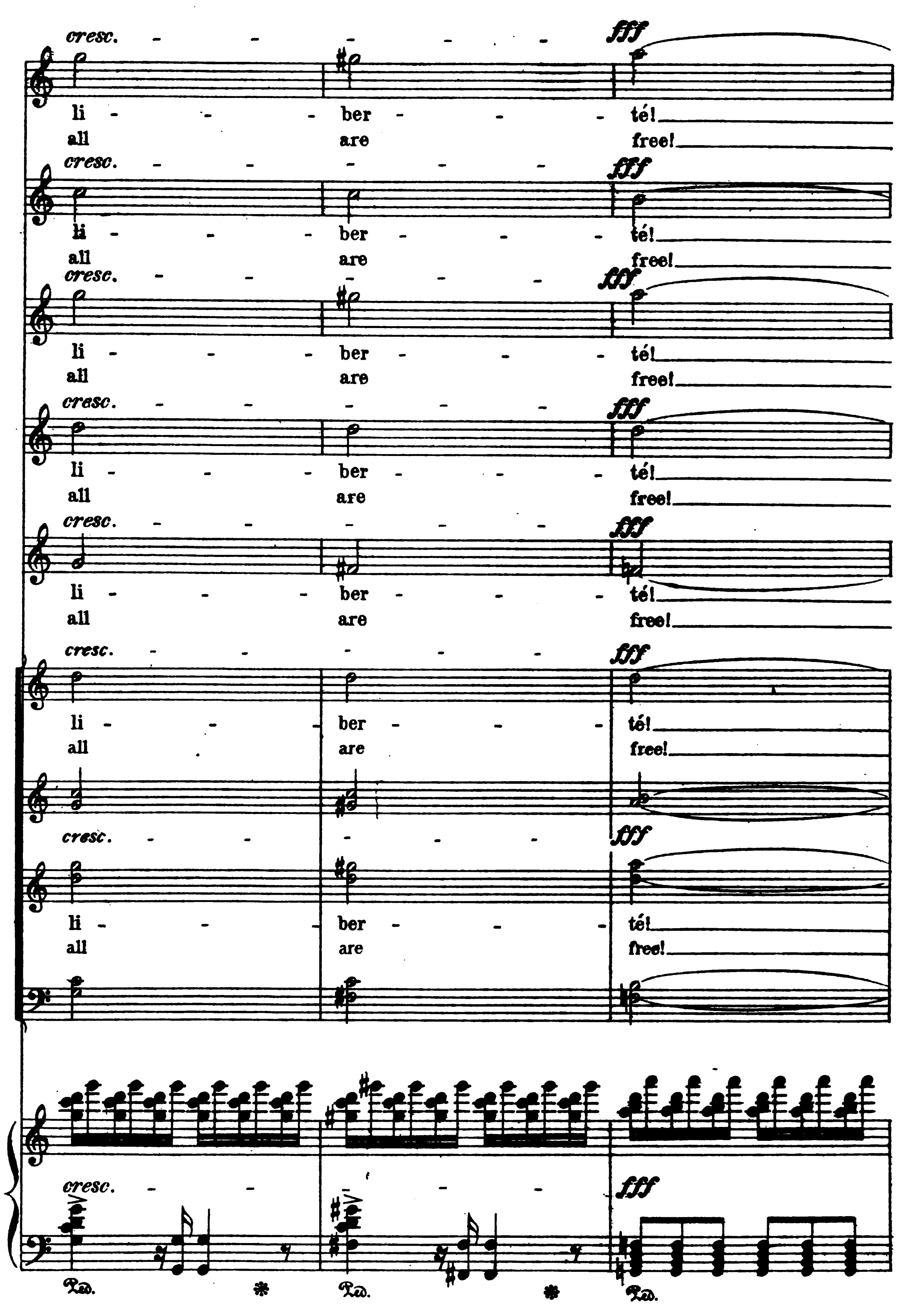

p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
cresc.
vert, la vie er - ran - te, Le ciel ou - vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue
cresc.
vert, la vie er - ran - te, Le ciel ou - vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue
cresc.
cresc.

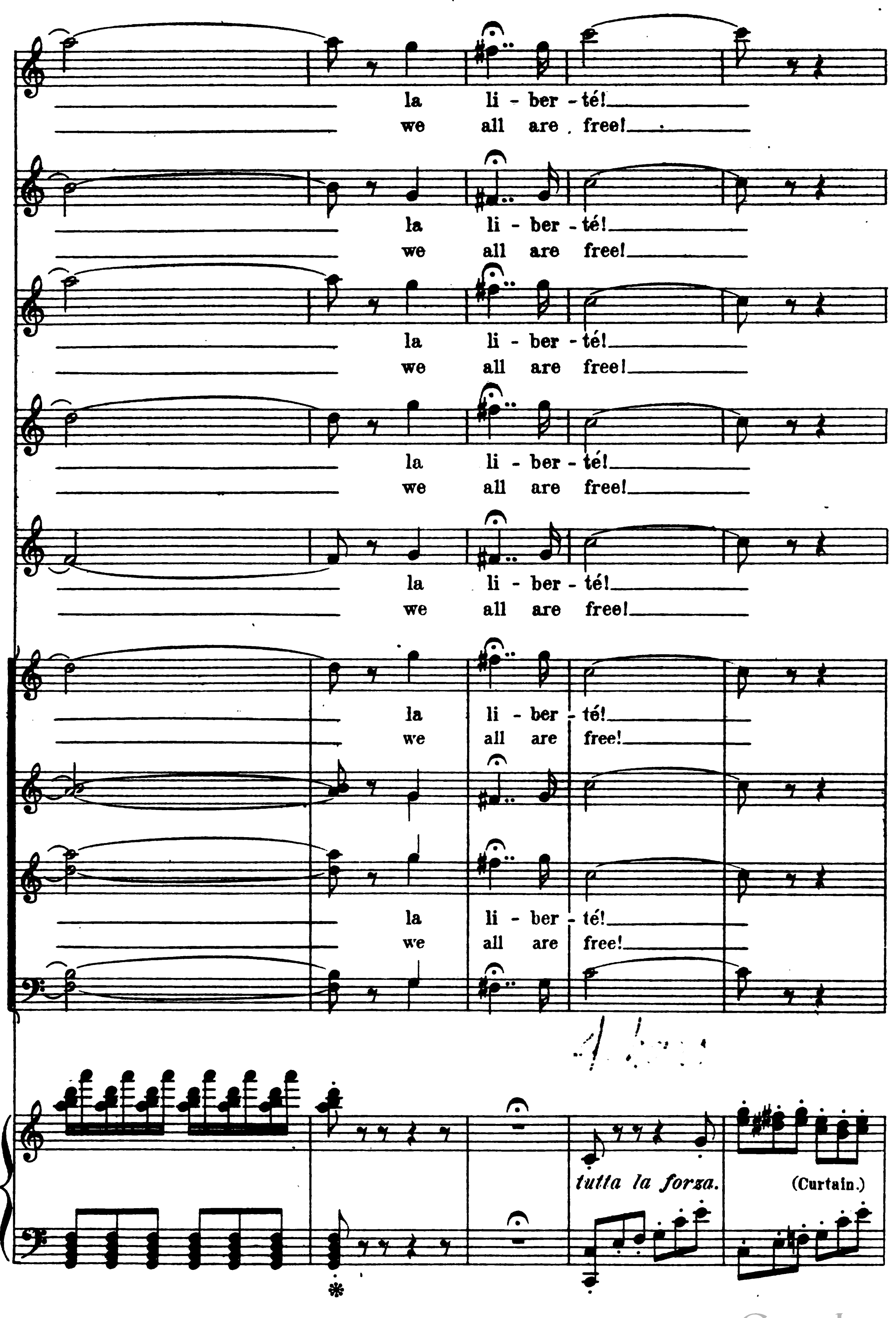

cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
molto
ran - te, Pour pa - ys, tout l'u - ni - vers; Pour pa -
skies, All the world for you and me, all the
molto
ran - te, Pour pa - ys, tout l'u - ni - vers; Pour pa -
skies, All the world for you and me, all the


ff
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for
Oui,
Ay!
molto
Ped.


l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
sur - - - tout, sur - - - tout, oui, sur - tout
and the dear - - - est, the dear - est,
sur - - - tout, sur - - - tout, oui, sur - tout
and the dear - - - est, the dear - est,
l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
sur - - - tout, sur - - - tout, oui, sur - tout
and the dear - - - est, the dear est
l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
sur - - - tout, sur - - - tout,
and the dear - - - est,
Ped. * Ped. * Ped. * Ped. *


la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
Oui,
Ay!


cresc.
li - ber - té!
all are free!
fff
Ped.

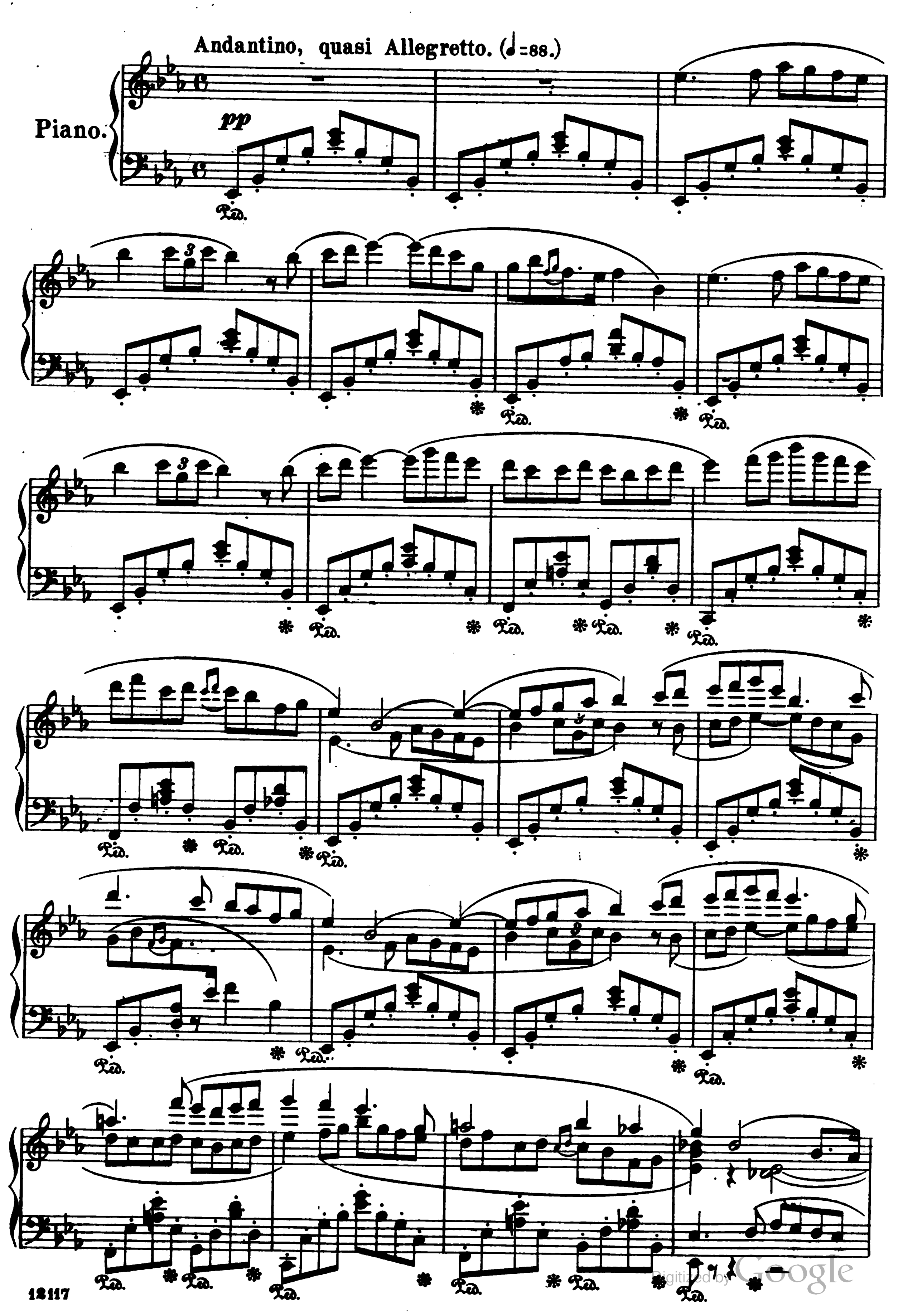

la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
tutta la forza.
(Curtain.)



End of Act II.

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Entr'acte.




cresc.
dim molto.
pp
smorz.
ppp
Attacca.

Act III.

A wild spot in the mountains.

Nº 19. Sextet and Chorus.





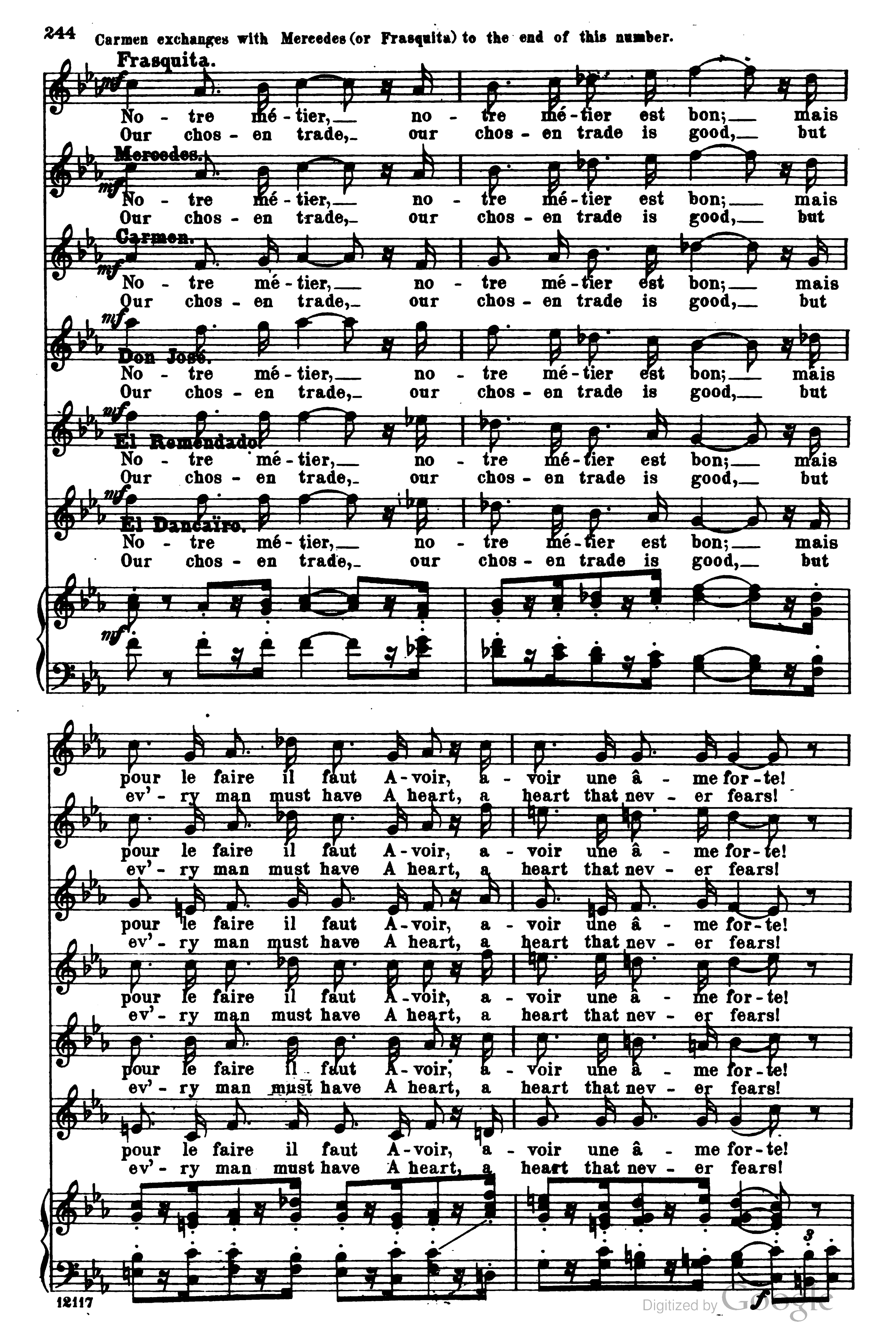
Entry of the Gypsies.
cresc.
dim.


pp
TENORS.
pp
É-cou - te, é -
At-ten - tion, at -
BASSES.
pp
É-cou - te, é -
At-ten - tion, at -
sempre pp
cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là-
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be-
cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là-
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be-


cresc.
bas; Mais prends garde, pendant la route, Prends
low, But be careful while on the way there, Be
cresc.
bas; Mais prends garde, pendant la route, Prends
low, But be careful while on the way there, Be
cresc.
f
dim. molto.
garde de faire un faux pas! Prends garde de faire un faux
wary as you onward go! Be wary as you onward
f
dim. molto.
garde de faire un faux pas! Prends garde de faire un faux
wary as you onward go! Be wary as you onward
f
dim. molto.
pp
pas! Prends garde de faire un faux pas! E - cou-
go! Be wary as you onward go! At - ten-
pp
pas! Prends garde de faire un faux pas! É - cou-
go! Be wary as you onward go! At - ten-
p
dim. molto.
pp


leggiero.
- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth- - er, my com-rades all; Good
leggiero.
- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth - - er, my com-rades all; Good
for-tune est là-bas, là-bas! Prends gar- - - de, prends gar -
for-tune waits us down be-low! Be care- - - ful, be care -
for-tune est là-bas, là-bas! Prends gar- - - de, prends gar -
for-tune waits us down be-low! Be care- - - ful, be care -
de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!
de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!
mf
dim.
pp

Carmen exchanges with Mercedes (or Frasquita) to the end of this number.



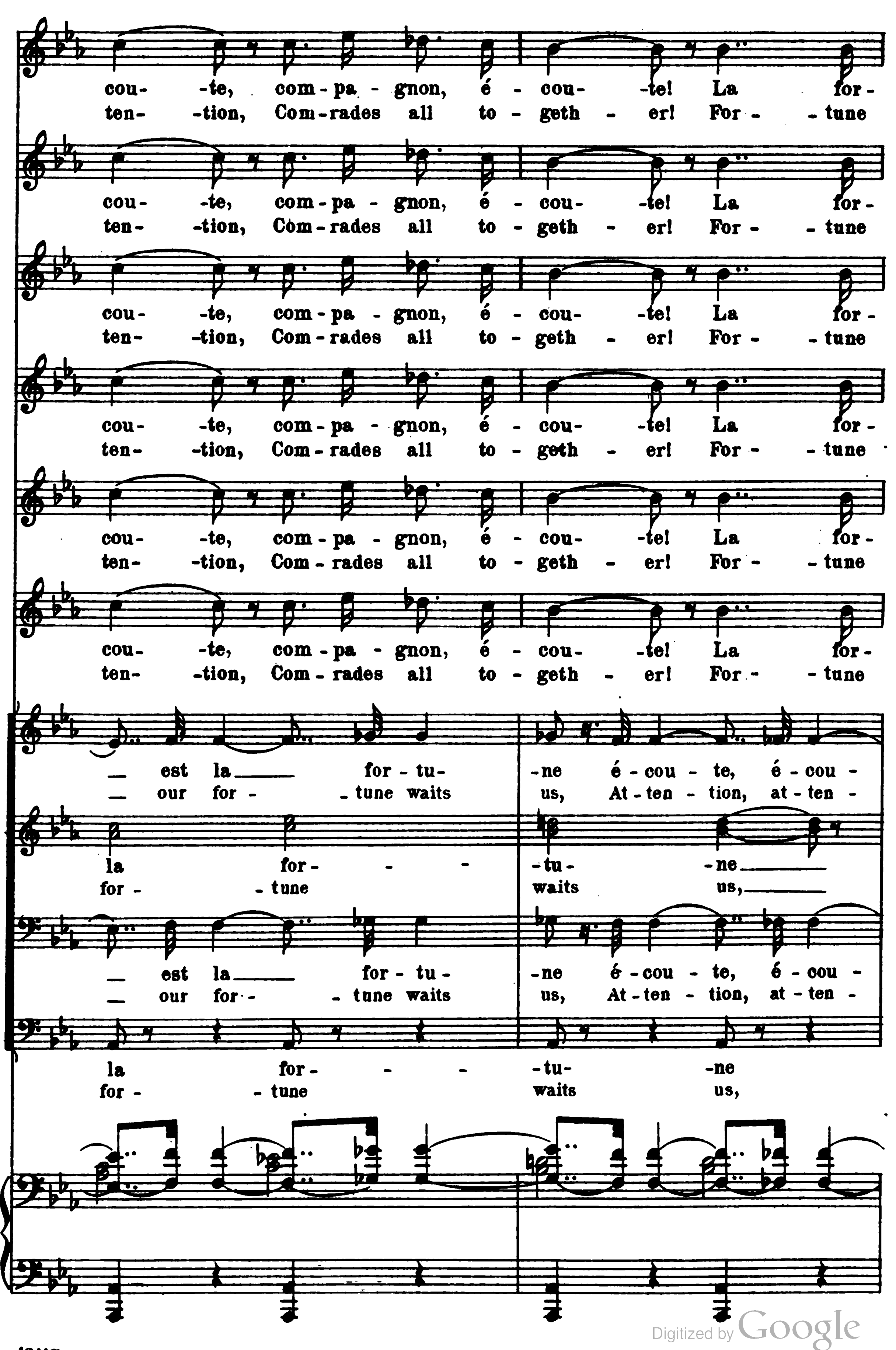

Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
mf
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
f

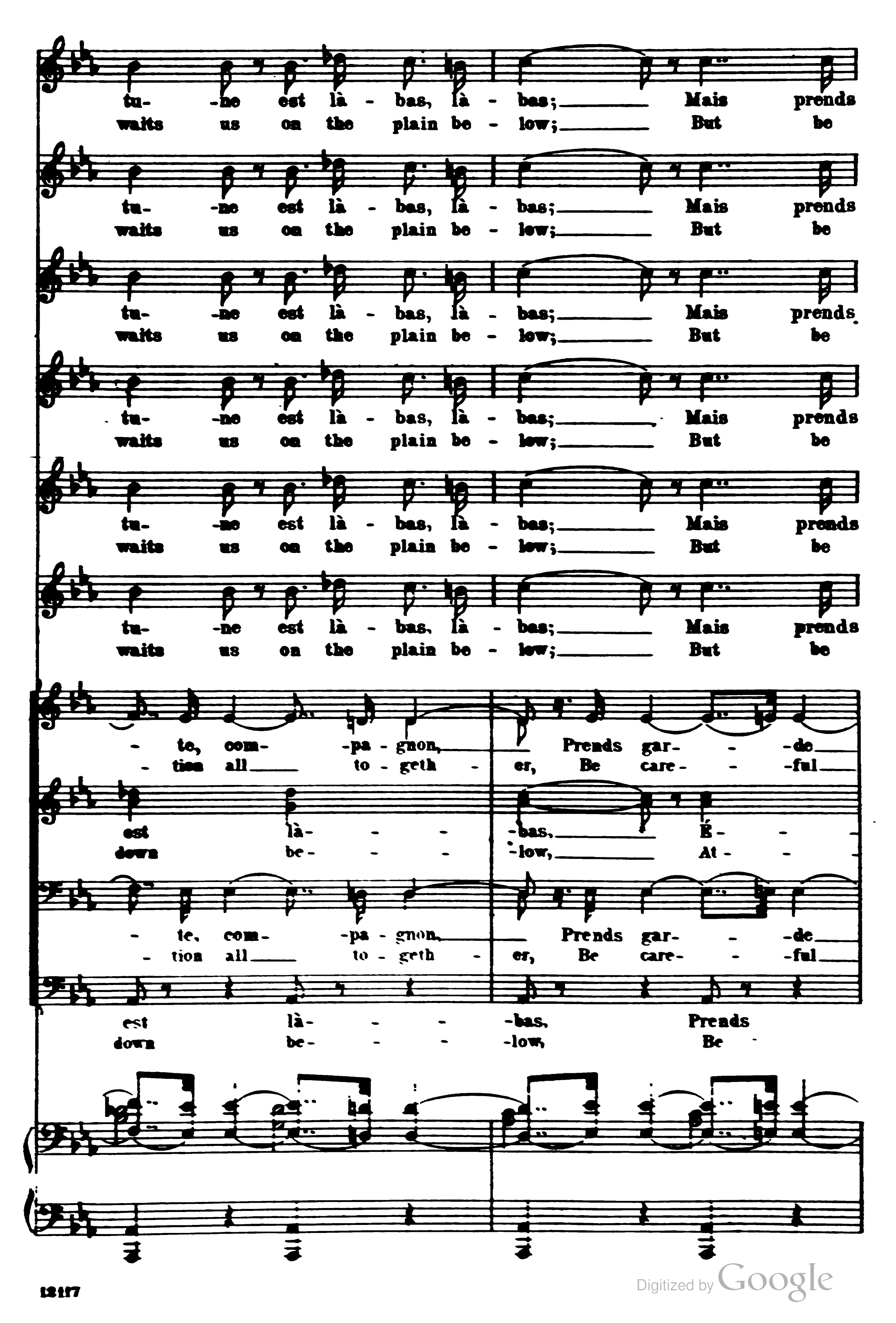

f
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
f
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
f
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
f
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
f
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
f
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p cresc. molto
f
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra- -ge!
With-out heed of the storm, without heed of the tor- -rent!
p
cresc. molto
f
ff

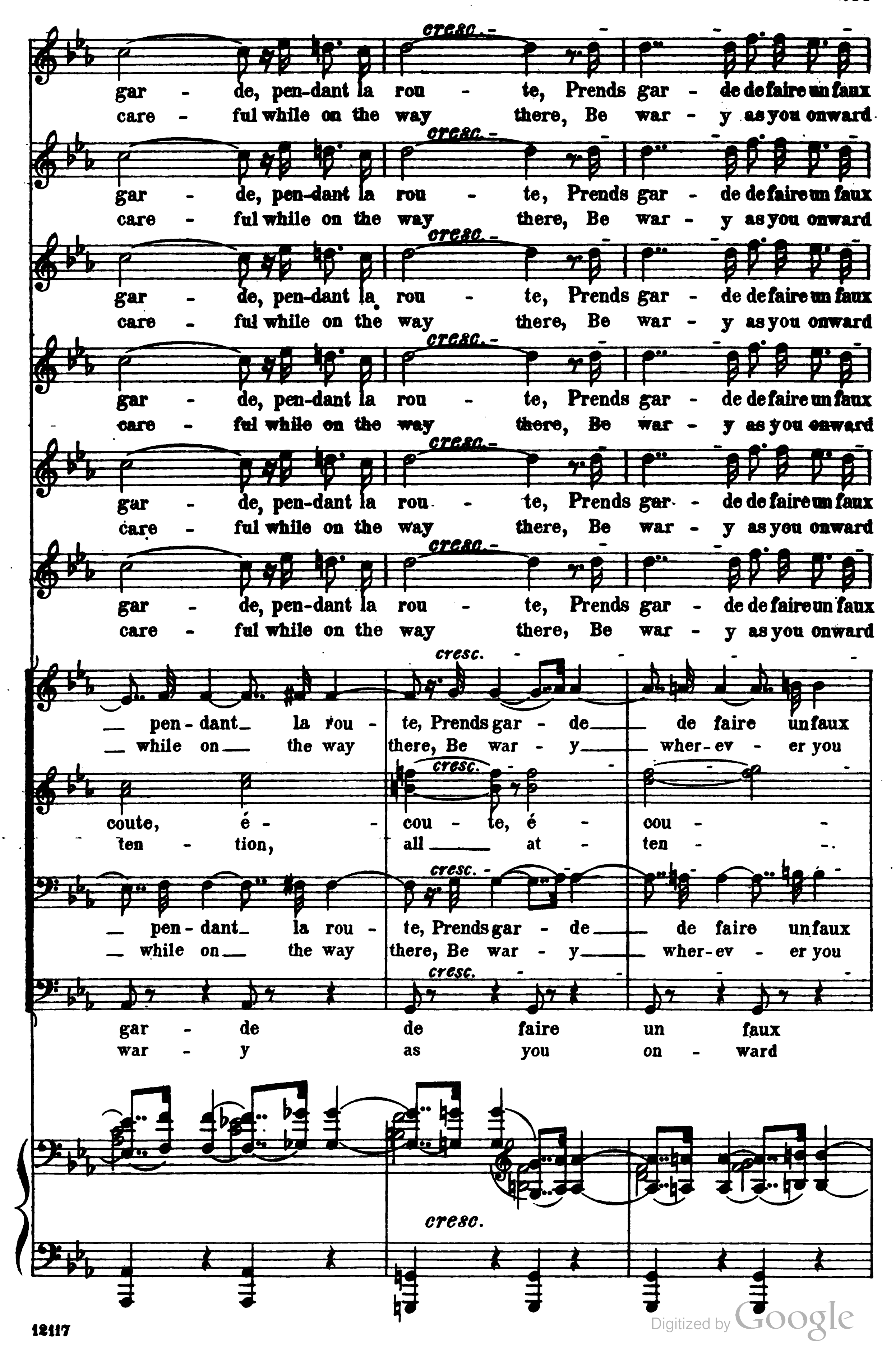

Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Sans souci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
cresc. molto
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
cresc. molto.
dim.

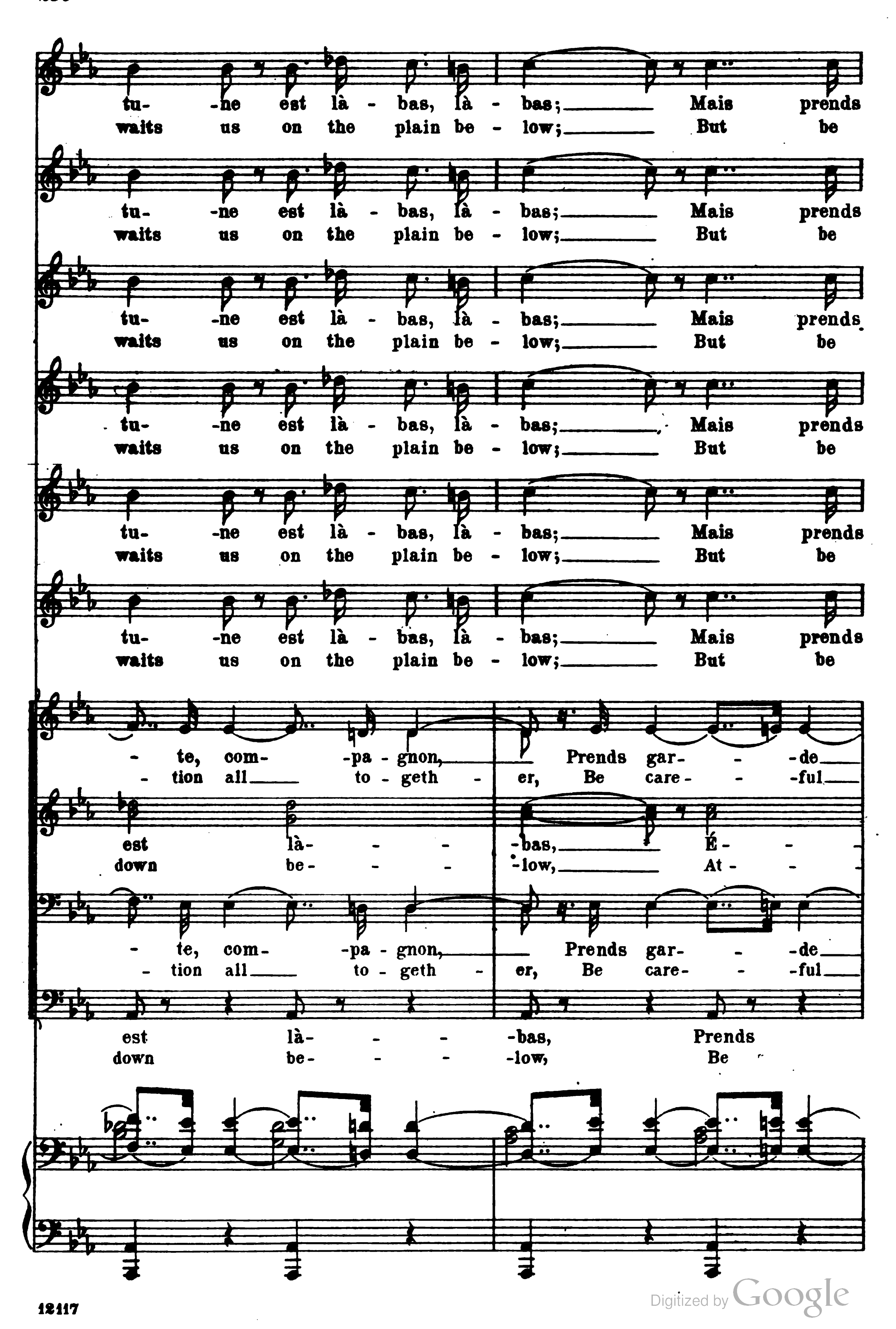

Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
Sans sou-ci nous al-lons en a - vant! É-cou - te, é -
We go on, we go on, straight a - head! At-ten - tion, at-
SOPRANOS.
A - mi, là-bas
My friend, be-low
TENORS.
Oui,
Yes,
BASSES I.
A - mi, là-bas
My friend, be-low
BASSES II.
Oui,
Yes,

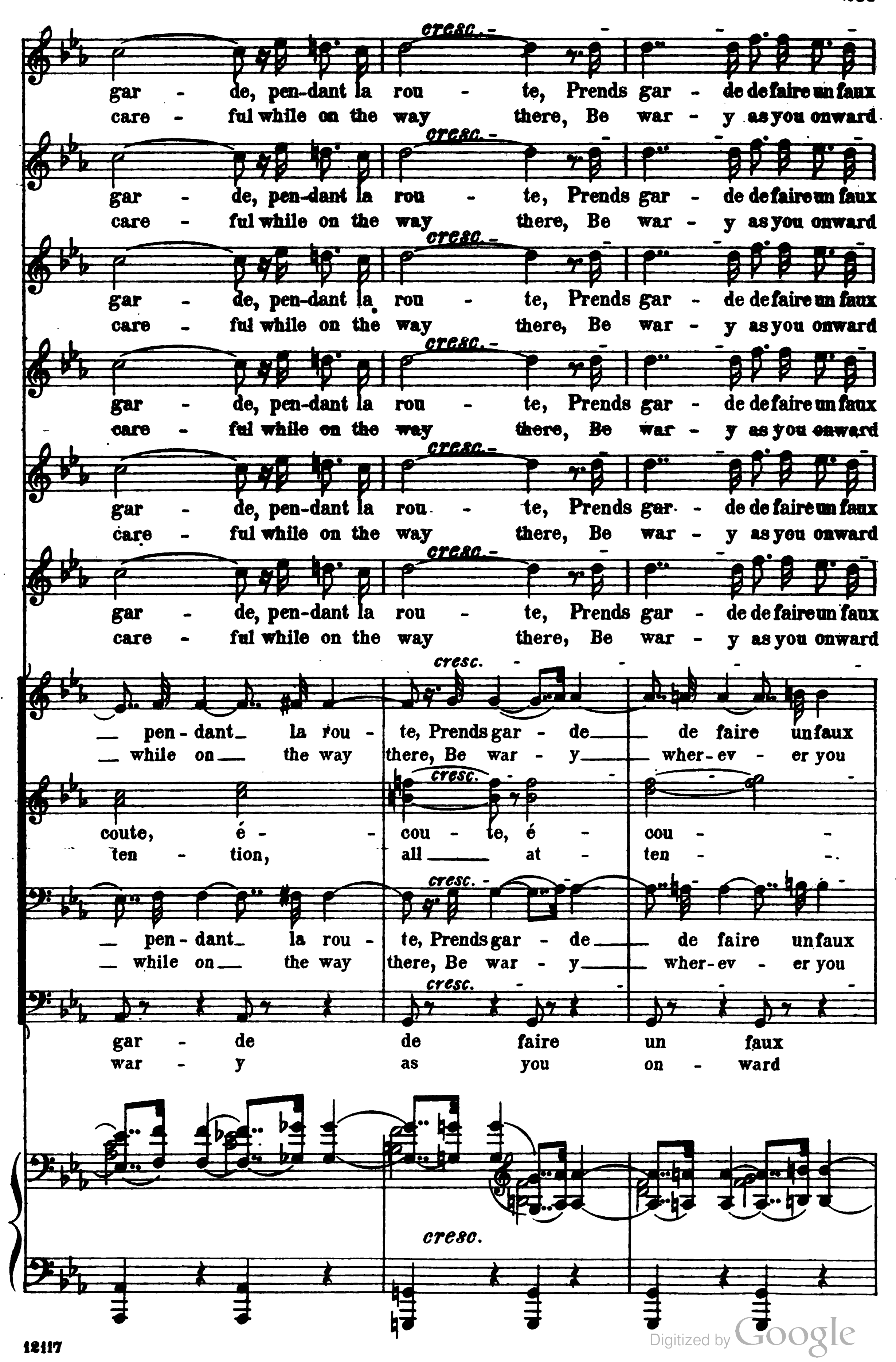
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cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
cou- -te, com-pa-gnon, é-cou- -te! La for-
ten- -tion, Com-rades all to-geth-er! For- -tune
est la for-tu- -ne é-cou-te, é-cou-
our for- -tune waits us, At-ten-tion, at-ten-
la for- -tu- -ne
for- -tune waits us,
est la for-tu- -ne é-cou-te, é-cou-
our for- -tune waits us, At-ten-tion, at-ten-
la for- -tu- -ne
for- -tune waits us,


tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
- te, com- -pa - gnon, Prends gar- -de
- tion all to - geth - er, Be care- -ful
est là- -bas, É-
down be- -low, At-
- te, com- -pa - gnon, Prends gar- -de
- tion all to - geth - er, Be care- -ful
est là- -bas, Prends
down be- -low, Be


cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
— pen-dant la rou - te, Prends gar - de de faire un faux
— while on the way there, Be war - y wher-ev - er you
coute, é - cou - te, é - cou -
ten - tion, all at - ten -
gar - de de faire un faux
war - y as you on - ward


tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
- te, com- -pa - gnon, Prends gar- - -de
- tion all to - geth - er, Be care - -ful
est là- - - -bas, É -
down be - - - -low, At -
- te, com- -pa - gnon, Prends gar- - -de
- tion all to - geth - er, Be care- - -ful
est là- - - -bas, Prends
down be- - - -low, Be


cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
cresc.
pen - dant la rou - te, Prends gar - de de faire un faux
while on the way there, Be war - y wher - ev - er you
cresc.
coute, é - cou - te, é - cou -
ten - tion, all at - ten -
cresc.
pen - dant la rou - te, Prends gar - de de faire un faux
while on the way there, Be war - y wher - ev - er you
cresc.
gar - de de faire un faux
war - y as you on - ward
cresc.


dim. - - molto - - -
pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward
f
te! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
tion! Be war-y as you on-ward go! Be war-y as you on-ward
dim - molto -

pp

pas! — É - cou - - te, com-pa - gnon, —
go! — At - ten - - tion, all to - geth -

pp

pas! — É - cou - - te, com-pa - gnon, —
go! — At - ten - - tion, all to - geth -

pp

pas! — É - cou - - te, com-pa - gnon, —
go! — At - ten - - tion, all to - geth -

pp *distaccato.*

pas! — Com - pa - gnon, é - cou - te, com - pa -
go! — Com-rades all, at - ten - tion, Com - rades

pp *distaccato.*

pas! — Com - pa - gnon, é - cou - te, com - pa -
go! — Com-rades all, at - ten - tion, Com - rades

pp *distaccato.*

pas! — Com - pa - gnon, é - cou - te, com - pa -
go! — Com-rades all, at - ten - tion, Com - rades

pp

pas! — É cou - - - te, com-pa - gnon, —
go! — At - ten - - - tion, all to - geth -

pp *distaccato.*

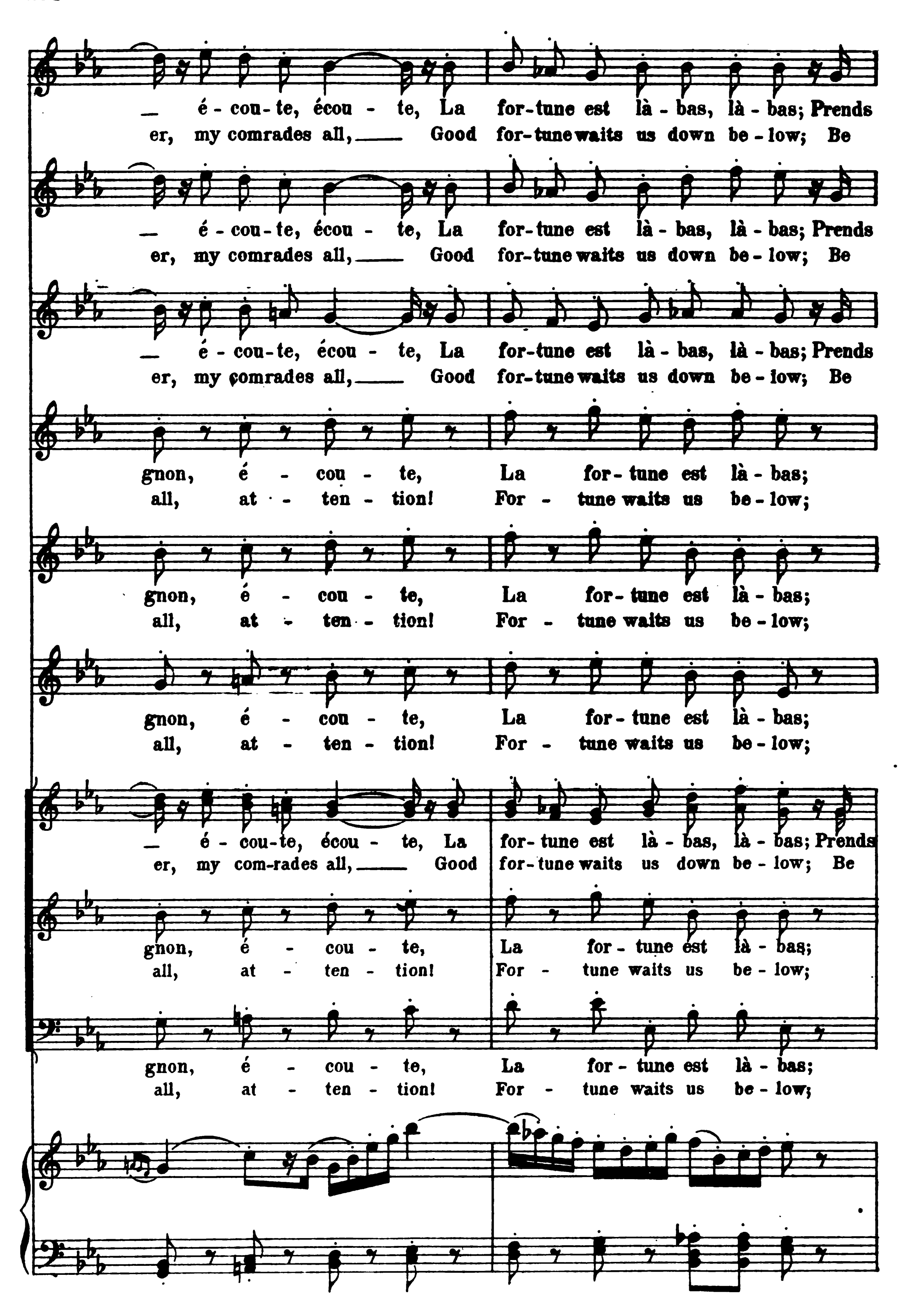
pas! — Com - pa - gnon, é - cou - te, com - pa -
go! — Com-rades all, at - ten - tion, Com - rades

BASSI I & II unis.

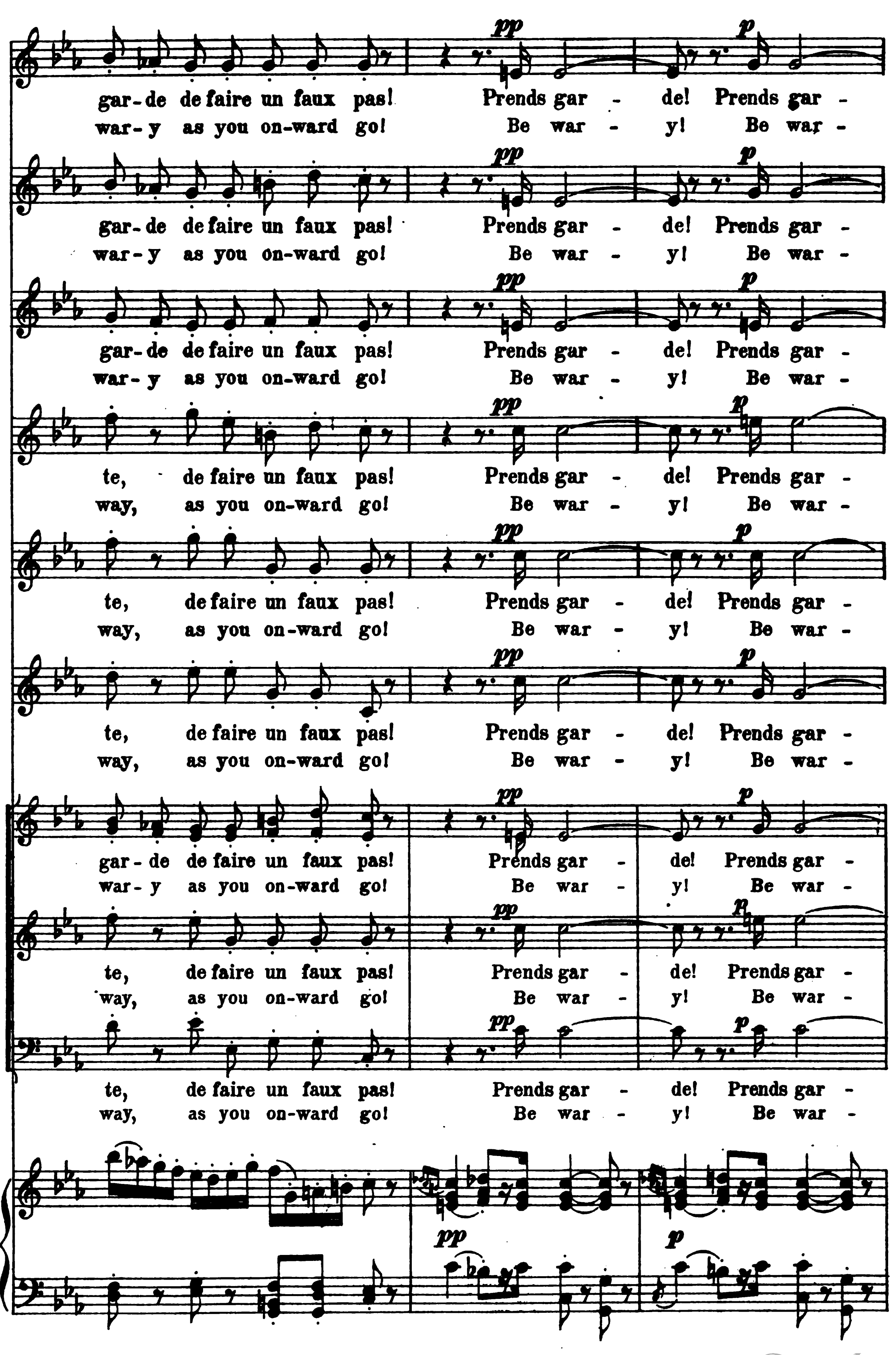
pp *distaccato.*

pas! — Com - pa - gnon, é - cou - te, com - pa -
go! — Com - rades all, at - ten - tion, Com - rades

pp


— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, Good for - tune waits us down be - low; Be
— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, Good for - tune waits us down be - low; Be
— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, Good for - tune waits us down be - low; Be
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
— é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my com-rades all, Good for - tune waits us down be - low; Be
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;


gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

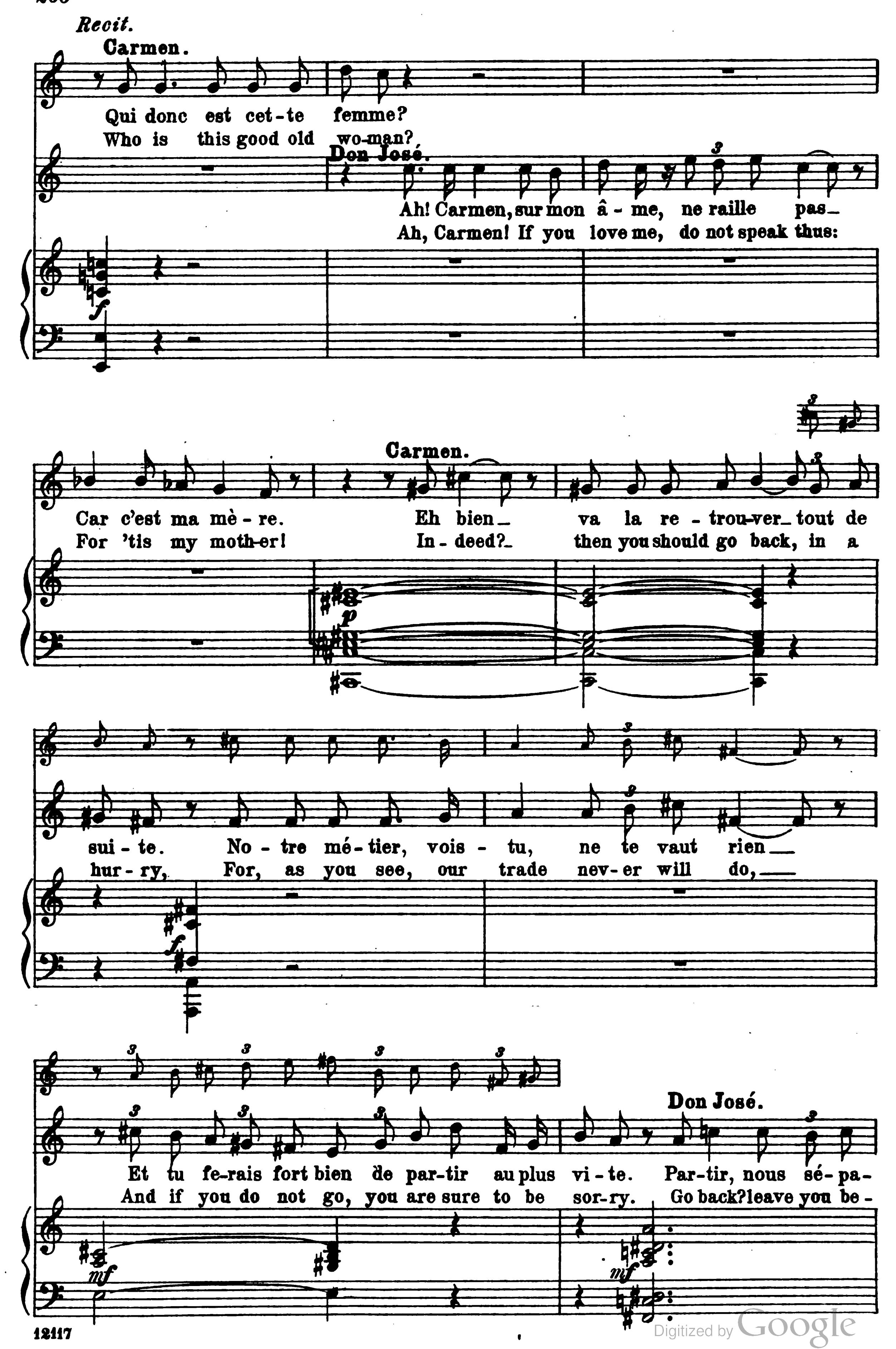

pp
p
gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -
gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -
gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -
gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -


mf
f
dim. molto
pp
de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!
mf cresc.
f dim.molto
pp smorzando.
Ped.

No 19bis. Recitative.




pp
Recit. Carmen. (to José.)
Que regardes-tu
What do you see, be-
p
mf cresc.
f
Don José.
done? Je me dis que là - bas Il ex - iste u - ne
low? I was think - ing that yon - der is liv - ing a
bon-ne et bra-ve vieil-le fem-me qui me croit hon-nête homme.
good, in - dus-tri - ous old wo - man, who thinks me a man of hon - or.
Allegro moderato.
El - le se trompe, hé - las!
But she is wrong, a - las!
p


Recit.
Carmen.
Qui donc est cet-te femme?
Who is this good old wo-man?
Don José.
Ah! Carmen, sur mon â - me, ne raille pas
Ah, Carmen! If you love me, do not speak thus:
Car c'est ma mè - re.
For 'tis my moth-er!
Carmen.
Eh bien
In - deed?
va la re - trou-ver tout de
then you should go back, in a
sui - te. No - tre mé - tier, vois - tu, ne te vaut rien
hur - ry, For, as you see, our trade nev - er will do,
Et tu fe-rais fort bien de par-tir au plus vi - te.
And if you do not go, you are sure to be sor-ry.
Don José.
Par-tir, nous sé - pa -
Go back? leave you be -


alla misura.
Carmen.
Don José.
rer? Sans dou - te! Nous sé-pa-rer, Car-
hind? I said so! Leave you behind, Car-
p espress.
Recit.
Carmen.
men É - cou-te, si tu re-dis ce mot Tu
men! be care-ful! If you re-peat that word Why,
f
ff
me tuerais, peut-ê - tre. Quel re-gard
then per-haps you'll kill me! What a look!
p
tu ne réponds rien Que m'importe? après tout, le destin est le maître!
You do not re-ply. What of that? af-ter all, it is Fate, live or die!
p
f
p

№ 20. Trio.


Allegretto con moto.
Frasquita.
(Frasquita and Mercedes spread cards before them.)
Mercedes.
Carmen.
Allegretto con moto.(♩= 112)
Piano.
pp
Frasquita.
mf
Mêlons!
Shuffle!
Coupons!
Cut them!
Mercedes.
mf
Mêlons!
Shuffle!
Coupons!
Cut them!
Bien! c'est ce-
Good! that will


Bien! c'est ce - la!
Good! that will do!
la!
do!
Trois
Three
Trois car - tes i - ci,
Three cards o - ver here,
car - tes i - ci,
cards o - ver here,
Qua - tre
Four to
Qua - tre là!
Four to you!
là!
you!
poco sf
pp
poco sf
p
p

con grazia. *p*

Et main - te - nant, par - lez, mes bel - les, De l'a - ve - nir, don - nez-nous des nou - vel - les, Di - tes-nous qui nous tra - hi - ra!

My pret - ty toys, now here you're ly - ing, To all we ask be truth - ful in re - ply - ing, Now tell us who our love will slight!

con grazia. *p*

Et main - te - nant, par - lez, mes bel - les, De l'a - ve - nir, don - nez-nous des nou - vel - les, Di - tes-nous qui nous

My pret - ty toys, now here you're ly - ing, To all we ask be truth - ful in re - ply - ing, Now tell us who our

pp *p* *p legg.* *p legg.*


Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!
tra - hi - ra!
love will slight!
Di - tes-nous qui nous
And who with love our
Par - lez, par - lez! Par - lez, par - lez! Di-
Now tell, now tell! Now tell, now tell! Now
ai - me-ra! Par - lez, par - lez! Par - lez, par - lez! Di -
hearts de-light! Now tell, now tell! Now tell, now tell! Now
legg.
tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -
tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -
ra! Par - lez!
light! Now tell!
ra! Par - lez!
light! Oh tell!


Frasquita.
Mercedes.
Par - lez!
Oh tell!
Par - lez!
Oh tell!
sempre pp
Moderato. Frasquita.
(♩. = 88)
Moi, je vois un jeune a-mou-reux, Qui m'aime on ne peut davan-ta - ge:
I a gay young lov-er be - hold, Who tries of his love to per-suade me.
Mercedes.
Le mien est très-riche et très-vieux; Mais il par-le de ma-ri - a - ge!
And mine's ver-y wealth-y and old, But he says he's wil-ling to wed me!
Frasquita. (haughtily.)
Je me
On his


cam-pe sur son che-val, Et dans la montagne il m'en-traî-ne!
horse be-hind him I sit, And off to the mountains he takes_ me!
Mercedes.
Dans
A
un château presque ro-yal, Le mien m'installe en souve-rai-ne!
castle for roy-al-ty fit, The pres-ent my lov-er now makes me!
Frasquita. poco ritenuto.
De l'a-mour à n'en plus fi-nir, Tous les
Love is mine, as much as I care, Ev-'ry
poco ritenuto.
a tempo.
Mercedes.
cresc.
jours, nou-vel-les fo-li-es! De l'or tant que j'en puis te-nir, Des di-a-
day new pleasures in-vite me! Of gold I've e-nough and to spare, Diamonds and
a tempo

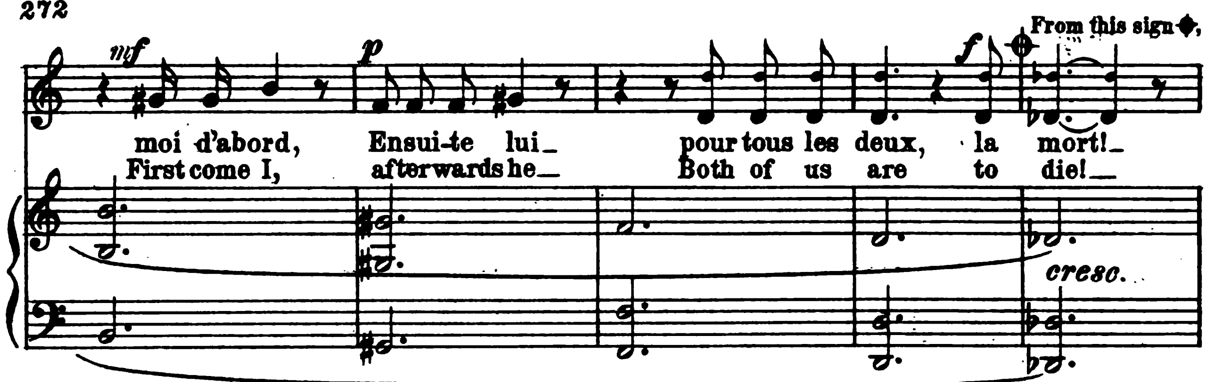

Frasquita.
quasi recit.
mants, des pier-re - ri - es! Le mien de-vient un chef fa -
rings, all to de - light me! My lov - er be-comes a great
colla voce.
a tempo. senza rigore. a tempo animato. (♩ = 108)
Mercedes.
meux, Cent hommes marchent à sa sui - te! Le mien le
chief, A hundred men wait on his plea - sure! And mine and
colla voce.
dim.
cresc.
mien en croi - rai - je mes yeux? oui
mine Oh, it pass-es be - lief! yes
cresc.
(joyfully.)
Il meurt! Ah!
he dies! Ah!
cresc. molto.
poco riten. dim.
je suis veu - ve et j'hé - ri -
I've his ti - tle and trea -
poco riten.


Tempo I.
con grazia.
Ah! Parlez encor, parlez, mes belles; De l'avenir, donnez-nous des nouvelles, Dites-nous qui nous trahira! Di-
Ah! My pretty toys now here you're lying, To all we ask be truthful in replying, Now tell us who our love will slight! Now
te! Parlez encor, parlez, mes belles; De l'avenir, donnez-nous des nouvelles, Dites-nous qui nous trahira!
sure! My pretty toys now here you're lying, To all we ask be truthful in replying, Now tell us who our love will slight!
Tempo I. (♩ = 112)
dim.
legg.


tes-nous qui nous ai - me - ra!
who with love our hearts de-light!
Par-
Now
Di - tes-nous qui nous ai - me - ra! Par-
And who with love our hearts de-light! Now
lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
tell, oh tell! Oh tell, oh tell! Now tell us who our
lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
tell, oh tell! Oh tell, oh tell! Now tell us who our
tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
love will slight, And who with love our hearts de - light!
tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
love will slight, And who with love our hearts de - light!
Mercedes.
For - tu - ne!
A for - tune!


Frasquita.
A - mour!
A heart!
sempre pp
Carmen.
Voy - ons, que j'es - saie à mon tour.
Let's see! I will try for my part.
Andantino. (♩.=84) (Carmen turns up the cards, on her side.)
sempre pp
(almost spoken.)
Carreau! Pi-que!
Diamonds! Spades!
La mort! J'ai bien lu
To die! So it is





by retaining D♮ instead of taking D♭, one may transpose a semitone higher (F♯ minor instead of F minor) to the sign on p. 274; then execute the 2 measures A and B in small notes, as written, and proceed to the next.

riten.

sff *p*

Andante molto moderato. (♩ = 66) *(with simplicity and very evenly.)*

ppp *pp*

En vain pour é - vi - ter les ré - ponses a - mères, En vain tu mê - le - ras,_ Ce - la ne sert a rien, les car - tes sont sin - cè-res Et ne men - ti-ront pas!_

In vain, to shun the answer that we dread to hear, To mix the cards we try,_ 'Tis all of no a - vail, they still re-main sin - cere, And they can nev-er lie!_


Dans le li-vre d'en haut si ta page est heu - reuse, Mêle et cou - pe sans peur: _
If in the Book of Fate you have a shining page, Se-renely cut and deal; _
poco sf
pp
La car - te sous tes doigts se tour - ne - ra joy - euse, T'annonçant
The card that you shall turn will no - thing ill pre - sage, And fu - ture
le bon-heur! _ Mais si tu dois mou - rir, Si le mot re - dou -
joy re - veal! _ But if you are to die, If that so dread-ful
table Est é - crit par le sort, _
word Be writ by Fate on high, _
poco cresc.
Recom-mence vingt
You may try twen-ty
fois, la carte im-pi - to - yable Ré - pé - te - ra: la mort! _
times, Un-pi - ti - ful the card Will but re - peat: "You die!" _

- cresc. molto. - - - - - ff - -

Oui, si tu dois mou - rir, Re-commen-ce vingt fois, ___
Yes, if you are to die, You may try twen - ty times, ___

cresc. - - - - - f dim.

f

la carte im-pi - to - ya - ble Ré - pé - te - ra: la
Un - pi - ti - ful the card ___ Will but re-peat: "You

mf poco rit.

colla voce.

molto - - p dim. - - - -

a tempo. (turning up the cards.) f

mort! ___ En - cor! __
die!" ___ A - gain! __

p f p f

En - cor! __ Tou - jours la
A - gain! __ All hope is

ff

p cresc. f ff

A B

Toujours la
All hope is


Tempo I.
Frasquita.
con grazia.
p
Par - lez en - cor, par - lez, mes -
My pret - ty toys, now here you're
Mercedes.
con grazia.
p
Par - lez en - cor, par - lez, mes -
My pret - ty toys, now here you're
Carmen.
mort!
vain!
Tempo I. (♩ = 112)
pp
bel - les; De l'a - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -
bel - les; De l'a - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -
p legg.
vel - les, Di - tes - nous qui nous tra - hi - ra!
ply - ing. Now tell us who our love will slight!
p legg.
vel - les, Di -
ply - ing. Now
f
En - cor!
A - gain!
p



mf Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!

tes-nous qui nous tra - hi - ra! *mf* Di -
tell us who our love will slight! And

f En - cor!
A - gain!

mf

f Par - lez en - cor! *p* Par -
Now tell, oh tell! Oh

tes-nous qui nous ai - me-ra! *f* Par - lez en - cor! *p* Par -
who with love our hearts de-light! Now tell, oh tell! Oh

ff Le dé - ses - poir!
For me, de - spair!

f *pp*

lez en - cor! *legg.* Di - tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And

lez en - cor! Di - *legg.* tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And

mf La mort! *f* la mort! *ff* En -
To die! to die! A -


tes nous qui nous ai - me - ra! A -
who with love our hearts de - light! A
tes nous qui nous ai - me - ra! For - tu - ne!
who with love our hearts de - light! A for - tune!
cor! la mort!
gain: to die!
legg.
p
mour!
heart!
For - tu - ne!
A for- tune!
Tou - jours la mort!
All hope is vain!
pp
mf
mour!
heart!
p
En -
A -
Tou - jours la mort!
All hope is vain!
cresc.



mf
En - cor! en -
A - gain! a -
cor! en - cor! en -
gain! a - gain! a -
En -
A -
molto
cor! en - cor!
gain! a - gain!
ff
p
Ped.

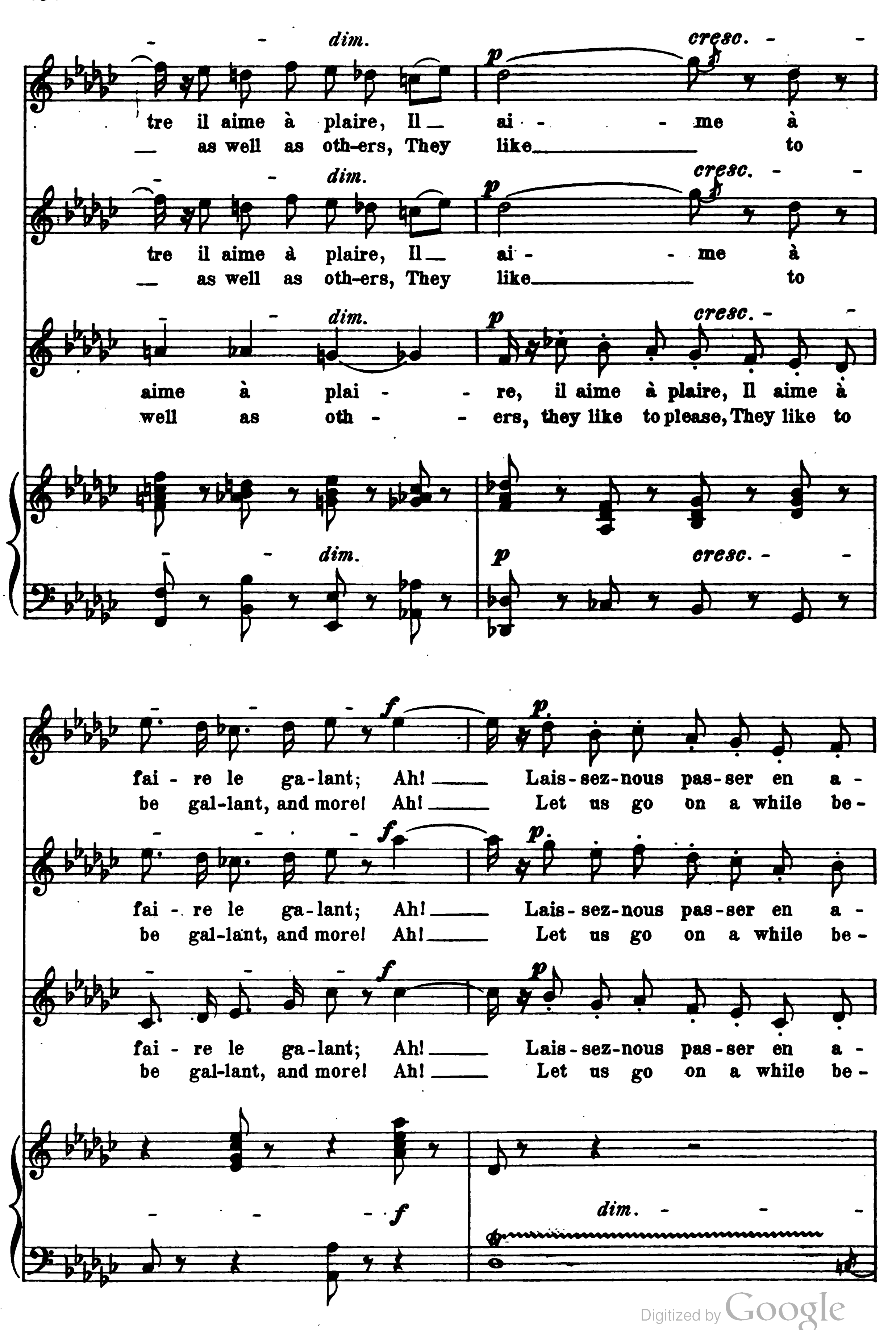
Nº 20bis. Recitative.




pri - ses! J'ai sur la brèche où nous de-vons pas -
find us! Near by the breach thro' which we have to
ser vu trois doua-niers: Il faut nous en dé - bar-ras -
climb, I saw three guards! they must be dis-posed of in
Carmen. alla misura.
ser. Pre - nez les bal - lots, et par -
time. Then let each man shoul - der his
tons; Il faut pas - ser nous pas-se - rons!
bale; We have to pass, and pass we shall!

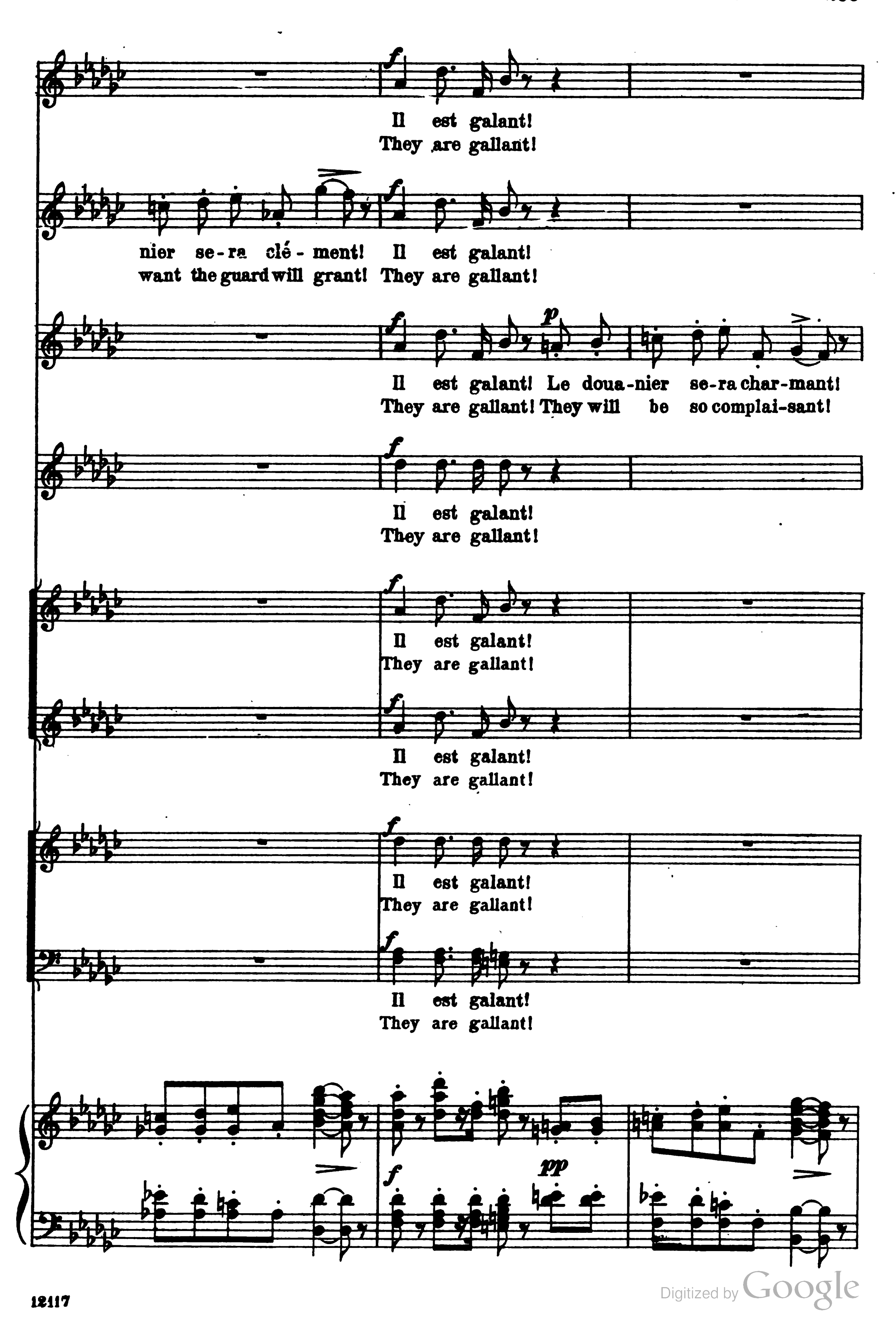
Nº 21. Morceau d'ensemble.

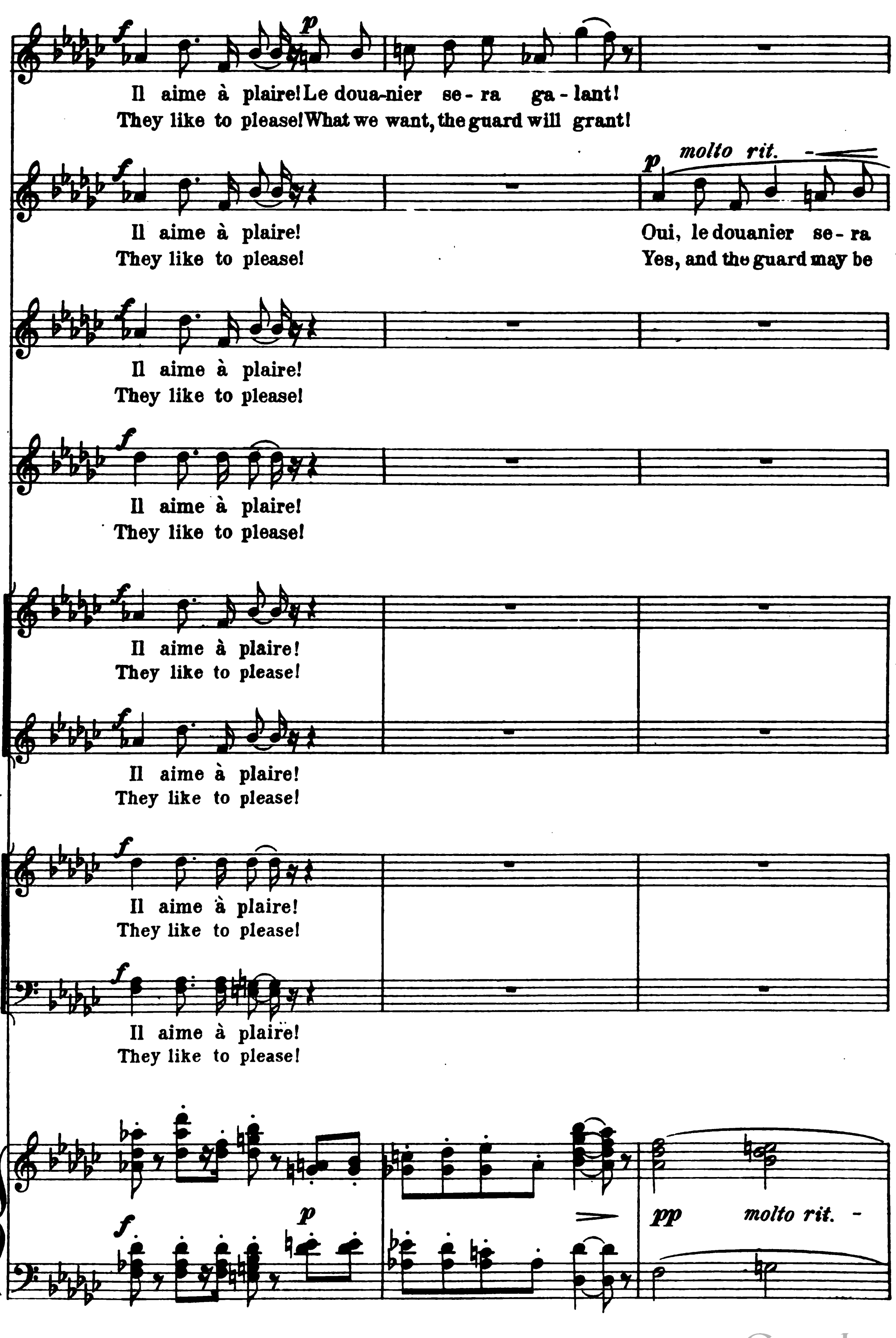



dim.
cresc.
tre il aime à plaire, Il ai - me à
as well as oth-ers, They like to
dim.
p
cresc.
tre il aime à plaire, Il ai - me à
as well as oth-ers, They like to
dim.
p
cresc.
aime à plai - re, il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to
dim.
p
cresc.
f
p
fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -
f
p
fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -
f
p
fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -
f
dim.


vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!
vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!
vant! Quant au douanier, quant au doua-nier, c'est notre affai-re! Tout
fore! As for the guard, as for the guard, be eas-y, brothers! They
SOPRANOS I.
Quant au doua - nier, c'est leur af-fai - re!
As for the guard, be eas - y, broth - ers!
SOPRANOS II.
Quant au douanier, quant au doua-nier, c'est leur af-fai - re! Tout
As for the guard, as for the guard, be eas - y, brothers! They
p
cresc.
f
dim.
Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth-ers, They
comme un au - tre il aime à plai -
like to please, as well as oth -
Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth - ers, They
comme un au - tre il aime à plai -
like to please, as well as oth -
dim.

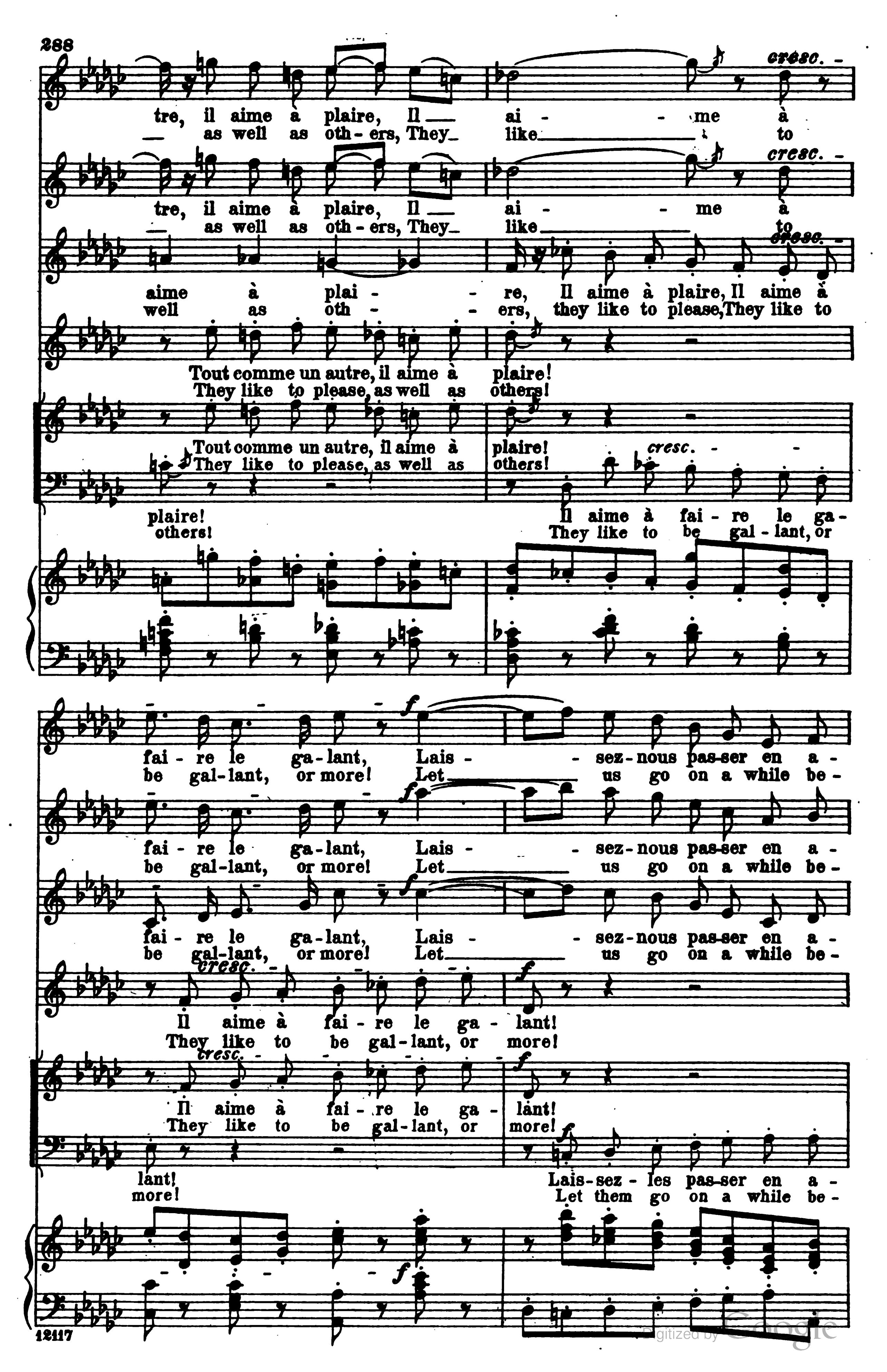

ai - - me à faire le ga-lant, Ah!
like to be gal-lant, and more! Ah!
re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!
ers, they like to please, They like to be gal-lant, and more! Ah!
cresc.
Laissez-nous pas-ser en a - vant!
Let us go on a while be - fore!
Il aime à plaire!
They like to please!
Il aime à plaire! Le doua-
They like to please! What we
El Remendado and El Dancaïro.
Laissez-les passer en a - vant!
Let them go on a while be - fore!
TENORS.
BASSES.
dim.


Il est galant!
They are gallant!
nier se-ra clé-ment! Il est galant!
want the guard will grant! They are gallant!
Il est galant! Le doua-nier se-ra char-mant!
They are gallant! They will be so complai-sant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!



Il aime à plaire! Le doua-nier se - ra ga - lant!
They like to please! What we want, the guard will grant!
molto rit.
Il aime à plaire!
They like to please!
Oui, le douanier se - ra
Yes, and the guard may be
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
molto rit.


a tempo.
poco dim.
pp
Oui, le doua -
As for the
même en - tre - pre - nant!
e - ven ar - ro - gant!
Oui, le doua -
As for the
Oui, le doua-nier, oui, le doua-
As for the guard, as for the
TENORS.
BASSES.
Quant au doua-nier, c'est leur af -
As for the guard, be eas - y,
a tempo.
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout comme un au - tre il
guard, be eas - y, broth - ers! They like to please, as
Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!
Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!
faire!
brothers!
Tout comme un autre, il aime à
They like to please, as well as
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cresc.
tre, il aime à plaire, Il ai - me à
as well as oth - ers, They like to
tre, il aime à plaire, Il ai - me à
as well as oth - ers, They like to
aime à plai - re, Il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to
Tout comme un autre, il aime à plaire!
They like to please, as well as others!
Tout comme un autre, il aime à plaire!
They like to please, as well as others!
plaire!
others!
Il aime à fai - re le ga -
They like to be gal - lant, or
fai - re le ga - lant, Lais - sez - nous pas-ser en a -
be gal - lant, or more! Let us go on a while be -
Il aime à fai - re le ga - lant!
They like to be gal - lant, or more!
lant!
more!
Lais - sez - les pas-ser en a -
Let them go on a while be -

leggieriss.

vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,

leggieriss.

vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,

leggieriss.

vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,

vant, Oui, pas-ser en a-vant!
fore, Yes, let them go be-fore!

ppp

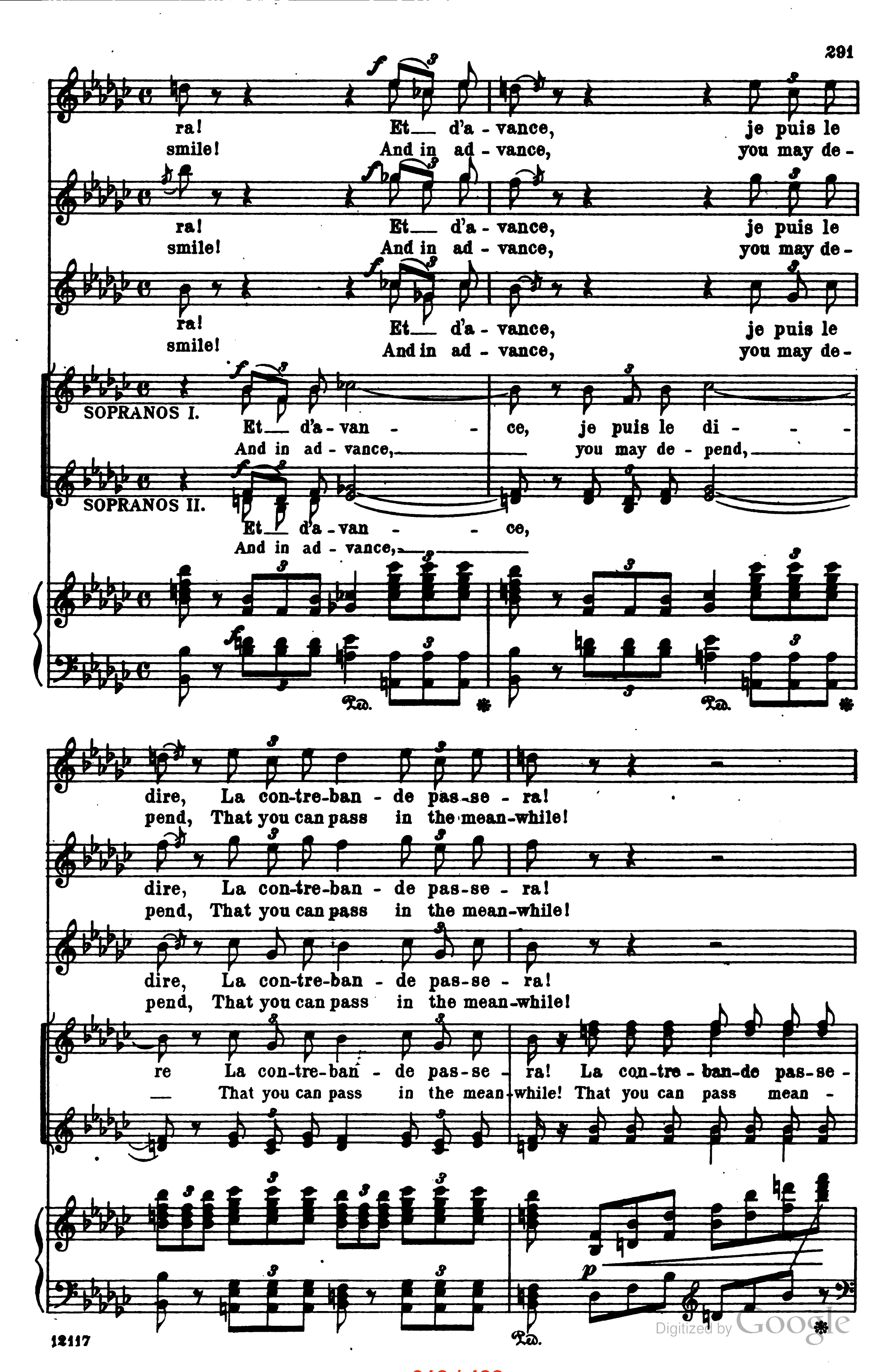
Non, il s'a-git tout sim-plement De se lais-ser
No-thing at all for one to do, But let him put

Non, il s'a-git tout sim-plement De se lais-ser
No-thing at all for one to do, But let him put

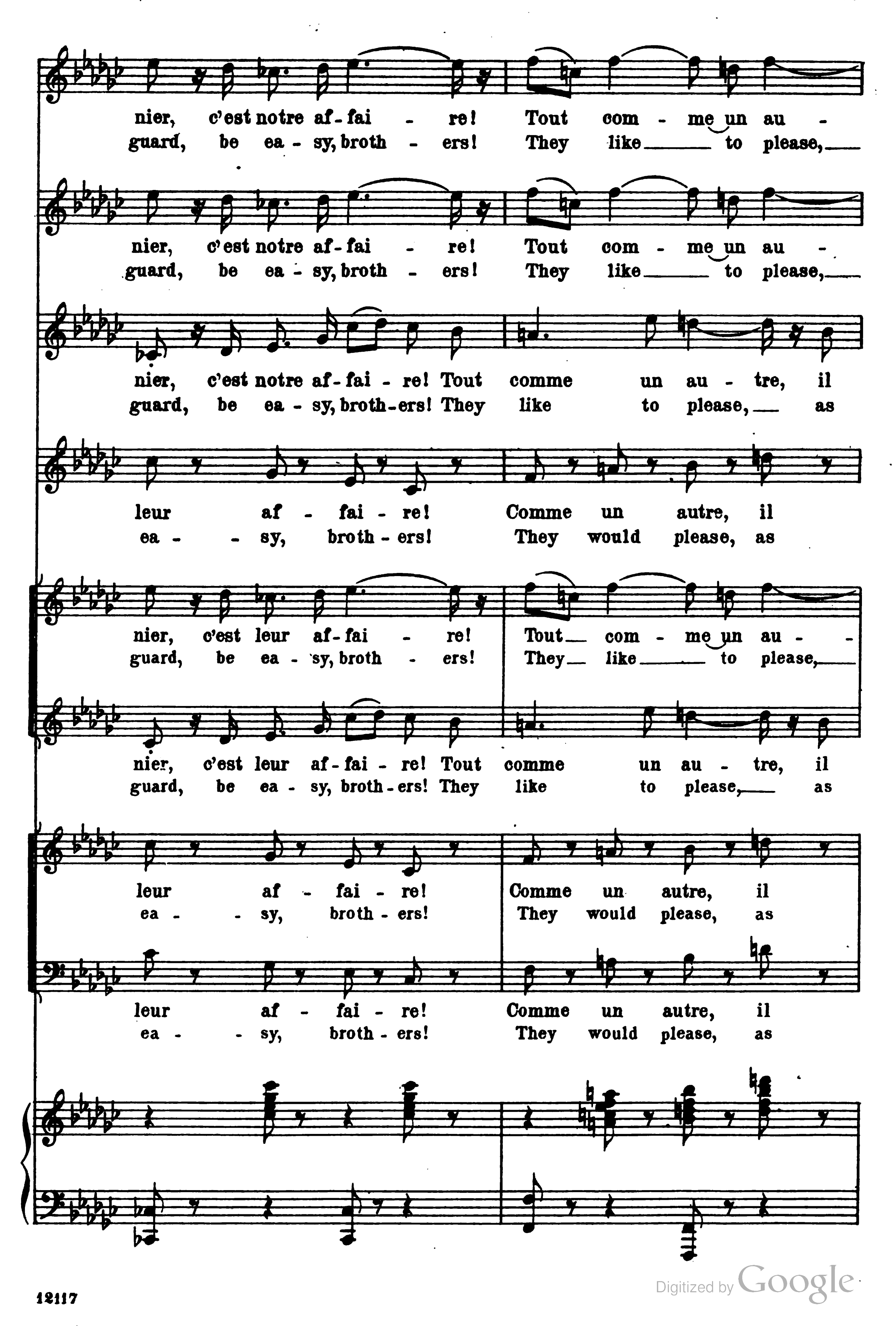
Non, il s'a-git tout sim-plement De se lais-ser pren-
No-thing at all for one to do, But let him put his

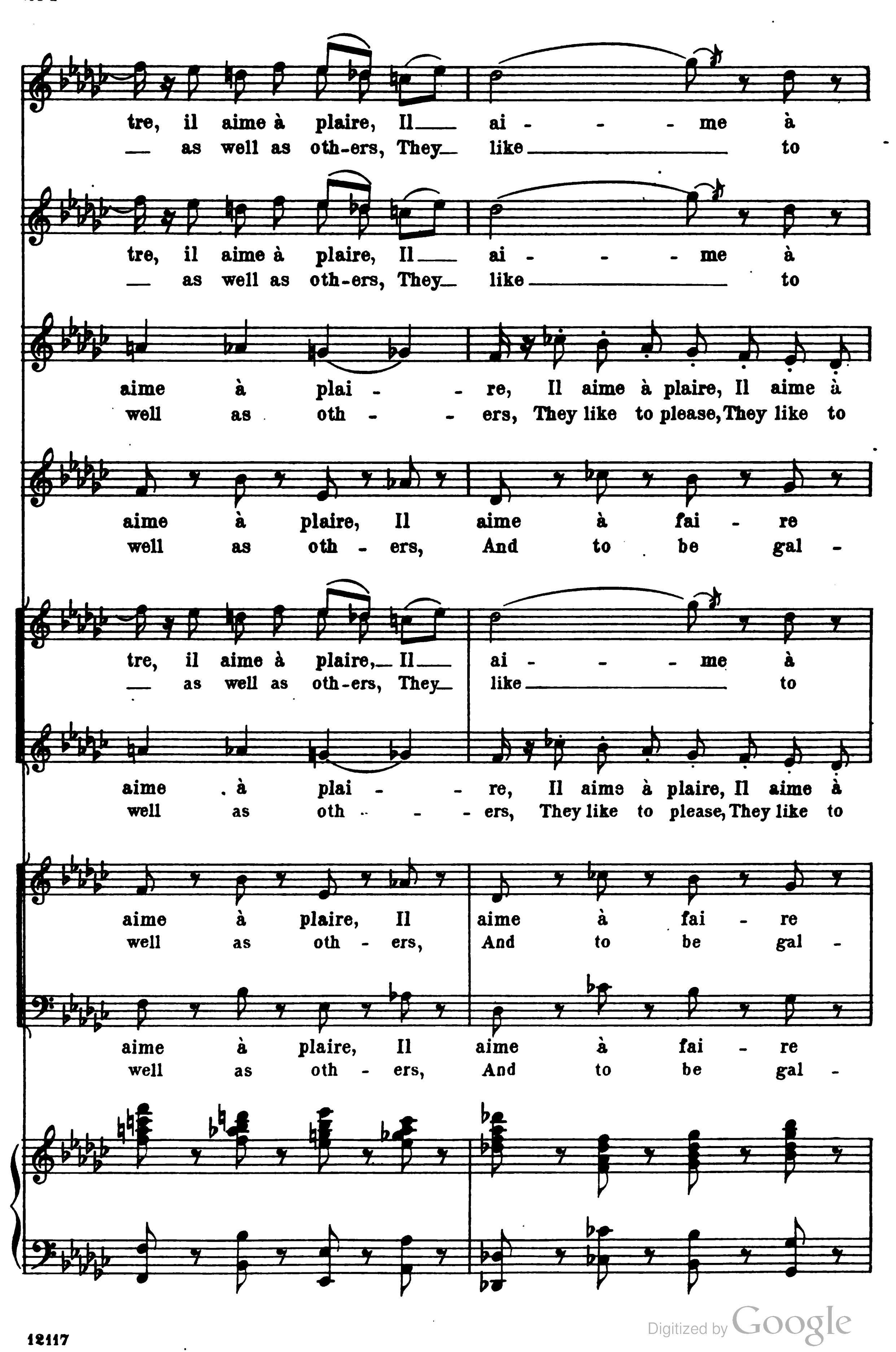

leggieriss.
— pren-dre la tail - le Et d'é-cou-ter un com-pliment.
— his arm a-round your waist, And hear him talk nonsense to you.
leggieriss.
— pren-dre la tail - le Et d'é-cou-ter un com-pliment.
— his arm a-round your waist, And hear him talk nonsense to you.
leggieriss.
dre la tail - le Et d'é-cou-ter un com-pliment.
arm 'round your waist, — And hear him talk nonsense to you.
cresc.
S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
And if a smile can gain our end, What would you have? — Then we shall
cresc.
S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
And if a smile can gain our end, What would you have? — Then we shall
cresc.
S'il faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -
And if a smile can gain our end, What — would you have? Then we shall
cresc.

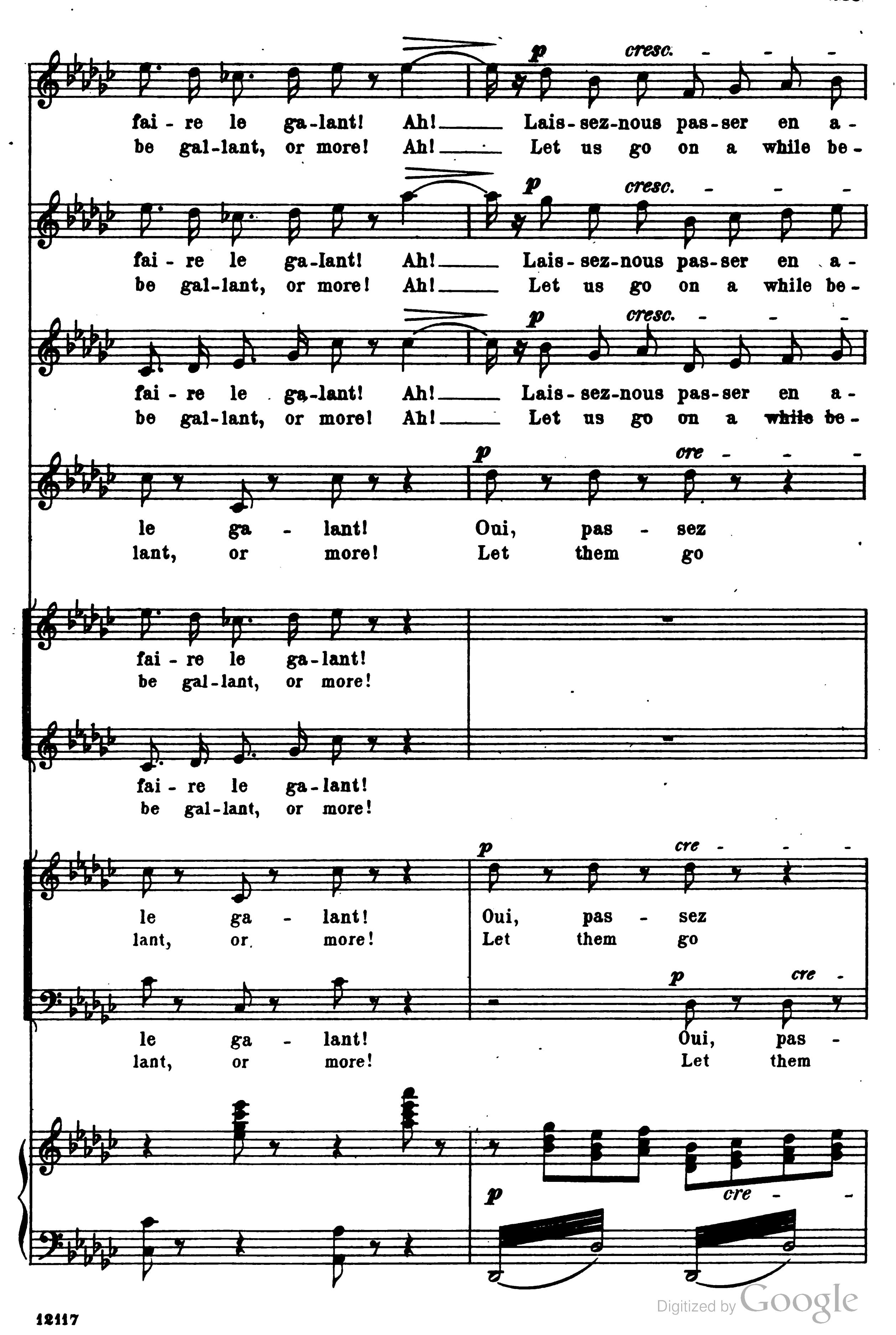
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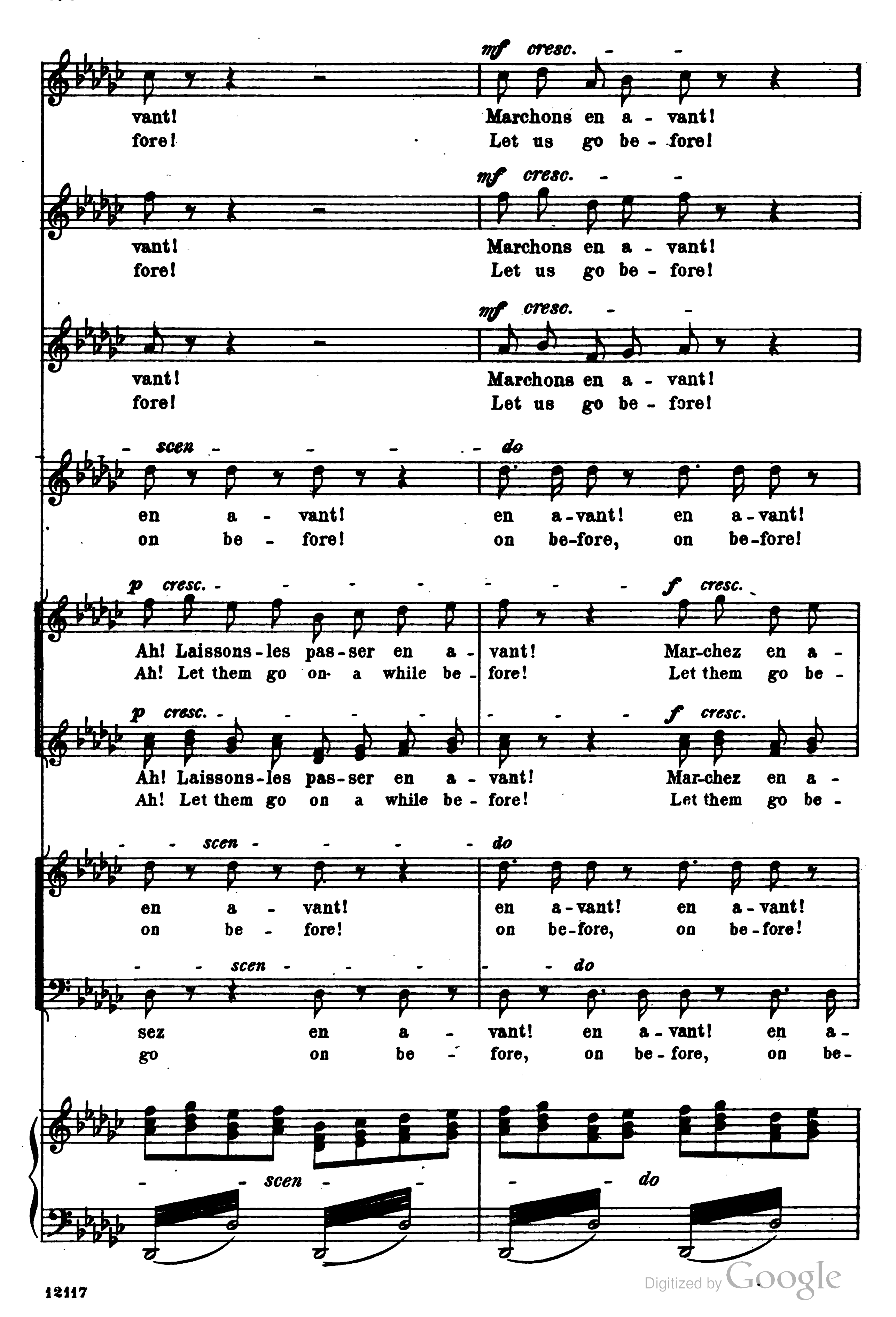

ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
SOPRANOS I.
Et d'a - van - ce, je puis le di - re
And in ad - vance, you may de - pend,
SOPRANOS II.
Et d'a - van - ce,
And in ad - vance,
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
re La con-tre-ban - de pas-se - ra! La con-tre - ban-de pas-se -
That you can pass in the mean-while! That you can pass mean -


f cre - scen - do ff
En a-vant! mar-chons! al-lons! en a-vant! Le doua-
For-ward, march! Come on, come on, forward, march! For the
f cre - scen - do ff
En a-vant! marchons! en a-vant! Le doua-
For-ward, march! Come on, forward, march! For the
f cresc. ff
En a-vant! mar-chons! Oui, le douanier, oui, le doua-
For-ward, march! Come on! As for the guard, as for the
El Remendado and El Dancaïro. ff
Le doua-nier, c'est
For the guard, be
f cresc. ff
ra! En a-vant! Le doua-
while! For-ward, march! For the
ff
Oui, le douanier, oui, le doua-
As for the guard, as for the
TENORS. ff
Le doua-nier, c'est
For the guard, be
BASSES. ff
Le doua-nier, c'est
For the guard, be
mf cre - scen - do mol - to ff


nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as
nier, c'est leur af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est leur af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as


tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -
tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -


p
cresc.
fai - re le ga-lant! Ah! Lais-sez-nous pas-ser en a-
be gal-lant, or more! Ah! Let us go on a while be-
p
cresc.
fai - re le ga-lant! Ah! Lais-sez-nous pas-ser en a-
be gal-lant, or more! Ah! Let us go on a while be-
p
cresc.
fai - re le ga-lant! Ah! Lais-sez-nous pas-ser en a-
be gal-lant, or more! Ah! Let us go on a while be-
p
cre
le ga - lant! Oui, pas - sez
lant, or more! Let them go
fai - re le ga-lant!
be gal-lant, or more!
fai - re le ga-lant!
be gal-lant, or more!
p
cre
le ga - lant! Oui, pas - sez
lant, or more! Let them go
p
cre
le ga - lant! Oui, pas -
lant, or more! Let them
p
cre


mf cresc.
vant! Marchons en a - vant!
fore! Let us go be - fore!
mf cresc.
vant! Marchons en a - vant!
fore! Let us go be - fore!
mf cresc.
vant! Marchons en a - vant!
fore! Let us go be - fore!
scen do
en a - vant! en a-vant! en a-vant!
on be - fore! on be-fore, on be-fore!
p cresc. f cresc.
Ah! Laissons-les pas-ser en a - vant! Mar-chez en a -
Ah! Let them go on a while be - fore! Let them go be -
p cresc. f cresc.
Ah! Laissons-les pas-ser en a - vant! Mar-chez en a -
Ah! Let them go on a while be - fore! Let them go be -
scen do
en a - vant! en a-vant! en a-vant!
on be - fore! on be-fore, on be-fore!
scen do
sez en a - vant! en a-vant! en a-
go on be - fore, on be-fore, on be-
scen do


ff
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
Oui! oui, en a - vant!
Yes! Go on be - fore!
vant! Marchez, mar - chez! en a - vant!
fore! Go on be - fore! on be - fore!
vant! Marchez, mar - chez! en a - vant!
fore! Go on be - fore! on be - fore!
Oui, oui, en a - vant!
Yes! Go on be - fore!
Oui, oui, en a - vant!
Yes! Go on be - fore!
Ped.


(Exeunt omnes.)
meno f
meno f
mf
dim.
p
dim.
pp
dim.
ppp
smor
zan
do



Nº 22. Air.
Moderato.
Micaela.
Piano.
p dolce.
Recit. Micaela.
C'est des contreban - diers le re - fuge or - di - nai - re. Il est i - ci, je le ver - rai
Here is the usual place for the smugglers to gather. I shall see him, he will be here!
Et le de - voir que m'impo - sa sa mè - re Sans trembler je l'accom - pli -
The du - ty laid up - on me by his moth - er Shall be done, and without a


Andantino molto. (♩=44.)
rai.
fear.
pp espress.
Je
I
dis, que rien ne m'é-pou-van - te Je dis, hé-
say that nothing shall de-ter me, I say, a-
las! que je ré-ponds de moi; Mais j'ai beau
las! I'm strong to play my part; But, tho' un-
sf dim.
fai - re la vail-lan - te, Au fond du
daunt - ed I de-clare me, I feel dis-


cœur je meurs d'ef - froi!
may with - in my heart! A -
un poco meno p
Seu - le en ce lieu sau - va - ge, Tou - te seu - le j'ai
lone in this dis - mal place, All a - lone, I'm a -
cresc. molto
peur, mais j'ai tort d'a - voir peur;
fraid, al - tho' 'tis wrong to fear:
cresc.
Vous me don - ne-rez du cou - ra - ge, Vous me pro - tè - ge-rez, Sei-
Thou wilt aid me now with thy grace, For thou, O Lord, art ev - er
dim. p poco rit.
sf
dim.
p
pp
colla voce.
a tempo.
gneur!
near!
Je vais
I shall
mf
a tempo.
dim.


Allegro molto moderato. (♩ = 96.)
cresc.
voir de près cet-te fem - me Dont les ar -
see this wo - man, in fine, Whose wanton,
ti - fi ces maudits Ont fi - ni par fai - re un in -
treach - er - ous art Has a - chieved the shame of the
cresc. molto.
fâ - me De ce-lui que j'aimais ja - dis! Elle
man Whom once I lov'd with all my heart! She's
dim.
poco riten.
est dange - reuse elle est bel - le! Mais je ne veux pas a - voir
wil - y and false, she's a beau - ty! But I will nev - er yield to
pp poco riten.
a tempo.
cresc.
peur! Non, non, je ne veux pas a - voir peur! Je
fear! No, no! I will nev - er yield to fear! I'll
espress.


cresc.
ff
par - le - rai haut de - vant el - le - Ah!
speak in her face of my du - ty - Ah!
cresc.
senza rigore.
a tempo.
dim.
Seigneur, vous me pro - tè - ge - rez, Sei - gneur, vous me pro - tè - ge -
O Lord, thou wilt be near to me, O Lord, thou wilt be ev - er
f
colla voce.
dim.
pp
p
f dim. molto
rit.
Tempo I.
rez! Ah! Je dis, que rien ne m'é-pou -
near! Ah! I say, that nothing shall de -
Tempo I.
rit.
pp
van - te, Je dis, hé - las! que je ré - ponds de
ter me, I say, a - las! I'm strong to play my
sf dim.
p
moi; Mais j'ai beau fai - re la vail -
part; But, tho' un - daunt - ed I de -


304
lan - - te, Au fond du cœur je meurs d'ef -
clare me, I feel dis - may with - in my
froi! Seu - - le en ce lieu sau -
heart! A - lone in this dis - mal
un poco meno p
va - - ge, Tou - te seu - le j'ai peur, mais j'ai tort d'a - voir
place, All a - lone I'm a - fraid, al - tho' 'tis wrong to
cresc. molto
cresc.
peur; Vous me don - ne - rez du cou -
fear: Thou wilt aid me now with thy
sf
ra - ge, Vous me pro - tè - ge - rez, Sei -
grace, For thou, O Lord, art ev - er
dim. p poco rit.
dim.
p
pp
colla voce.
18117

a tempo. *pp*

gneur! Pro - tè - gez - moi!
near! Be near to me!

a tempo. *espress.*

O Sei-gneur! don-nez-moi du cou-
O my Lord! Aid me now with thy

ra - - - - ge! Pro - tè - gez - moi!
grace! Be near to me!

pp

lunga.

O Sei-gneur! pro-tè-gez - moi! Sei-
O my Lord! Be near me now, O

smorz.

lunga.

gneur!
Lord!

ppp *p*

ppp quasi eco.

Nº 22bis Recitative.




Escamillo.
Recit.
Quelques li - gnes plus bas et tout é - tait fi -
A few lines low - er down, and 't would have been my
p
f
Don José.
Vo - tre nom! ré - pon - dez!
Who are you? give your name!
ni.
end!
Eh! dou - ce - ment, l'a - mi!
Eh! fair and soft, my friend!
ff
Nº 23. Duo.
Allegro.
Don José.
Escamillo.
Je suis Es - ca - mil -
I am E - sca - mil -
Allegro. (♩ = 112.)
Piano.
ff
Es-camil - lo!
E-scamil - lo!
Je connais votre
Well I know you by
lo, To - ré - ro de Gre - na - de!
lo, To - reador of Gra - na - da!
C'est moi!
'Tis I!
p
12117


nom. Soyez le bien ve - nu, mais vraiment, ca - ma - ra-de Vous pouviez y res -
name. I bid you welcome here, but hark you, brave E - spada, you ran a fear-ful
Escamillo. (carelessly.)
ter. Je ne vous dis pas non.
risk. Well, that is all the same.
p
(gaily.)
Mais je suis a-mou - reux, mon cher, à la fo - li - e! Et
But you see, I'm in love, my friend, that makes me gid - dy! And
legg.
ce-lui - là se - rait un pauvre compagnon Qui pour voir ses amours ne
an - y man would be unworthy of the name, Who would not risk his life to
Don José.
a tempo.
mf
Cel - le que vous ai - mez est i - ci?
She, the la - dy you love, she is here?
poco rit.
f
risquerait sa vi - e! Jus-te -
see his chosen la - dy! She is
a tempo.
legg.
ff
colla voce.


El-le s'ap-pel-le?
What is her name?
calm
ment. C'est u-ne Zinga-ra, mon cher.
here; it is a Gypsy-girl, my dear.
Car-men.
Car-men.
(aside.)
Carmen!
Carmen!
Car-men! oui, mon cher.
Car-men, yes, my dear;
rall.
cresc.
colla voce.
Un poco meno mosso. (♩= 96.)
Escamillo.
Elle avait pour a-mant, elle avait pour a-mant Un sol-dat qui ja-
She had a lov-er here, she had a lov-er here, A soldier who de-
Don José.
(aside.)
Carmen!
Carmen!
dis a dé-ser-té pour el-le. Ils s'a-do-raient! mais c'est fi-ni, je
serted from his troop to join her. How fond they were! but that is past, I


Vous l'aimez, cepen -
Yet you love her, you
crois, Les a - mours de Car - men ne durent pas six mois.
hear; The a - mours of Car - men do not last half a year;
dant!
say?
cresc.
Vous l'aimez, cepen - dant!
Yet you love her, you say?
cresc.
Je l'ai - - me!
I love her!
Je l'ai_me, oui, mon
I love_her, yes, my
cresc.
rall.
cher, je l'ai - me, je l'aime à la fo - li - e!
friend, I love her, I tell you, I am gid - dy!
Tempo I. (♩=112.)
Don José.
Mais pour nous enle -
But, when an - y-one
dim.
rall.
ver nos fil - les de Bo - hê - me, Sa - vez-vous bien qu'il faut pa -
takes our Gyp - sy-girls a - way, Are you a - ware that he must


311
(threateningly.)
yer? Et
pay? And
Escamillo. (gaily.)
Soit! on paie - ra, soit! on paie - ra.
Good! what's to pay? good! what's to pay?
senza rigore.
que le prix se paie à coups de na - va - ja!
that the price is paid in knife - thrusts and slash - es?
(surprised.)
A
In
senza rigore.
Comprenez - vous?
You under - stand?
coups de na - va - ja!
knife - thrusts and slashes!
(ironically.)
Le discours est très net.
I can hear what you say!
a tempo.
Ce déser -
This de -
a tempo.
teur, ce beau soldat qu'elle ai - me, Ou du moins qu'elle aimait, c'est donc
serter, this bold dragoon she fan - cies, Or whom, at least, she fancied, is your -
12117


f
Oui, c'est moi-même!
Yes, I, my-self!
f
vous?
self?
J'en suis ra-vi, mon
I'm more than pleas'd, my
pp
cresc.
molto riten.
cher! j'en suis ra-vi, mon cher, et le tour est com-
boy! I'm more than pleas'd, my boy! I'm in luck, sure, to-
molto riten.
f
dim.
p
Allegro.
Don José.
cresc.
p
f
En-fin ma co-lè-re Trouve à qui par-ler! Le sang,
My rage hot-ly glowing Finds a vent at last! His blood,
p
cresc.
plet! Quel-le ma-la-dres-se, J'en ri-rais, vrai-ment! Cher-
day! This is rath-er ti-dy! I could laugh, I vow! To
Allegro. (♩=26.)
p
cresc.
f
f
p
oui, le sang, je l'es-pè-re, Va bien-tôt cou-ler! En-
yes, his blood shall be flow-ing Ere this hour is past! My
p
cher la maî-tres-se Et trou-ver, trouver l'a-mant! Quel-
look for the la-dy And find, and find the beau! This
p


cresc.
fin ma co - lè - re Trouve à qui par - ler, Le sang,
rage hot - ly glow - ing Finds a vent at last! His blood,
cresc.
le ma - la - dres - se J'en ri - rais, vrai - ment! Cher -
is rath - er ti - dy! I could laugh, I vow! To
cresc.
oui, le sang, je l'es - pè - re, Va bien - tôt cou - ler!
yes, his blood shall be flow - ing Ere this hour is past!
cher la maî - tres - se Et trou - ver, trouver l'a - mant!
look for the la - dy, And find, and find the beau!
cresc. molto.
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!
Met - tez-vous en gar - de Et veil - lez sur vous! Tant
Now be on your guard, And be - ware my knife! Should
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!


too bad
stop the blows
pis pour qui tarde A pa - rer les coups!
you fail to ward It will cost your life!
Tant pis pour qui tarde A pa - rer les coups!
Should you fail to ward It will cost your life!
no 5
Met - tez - vous en gar - de, Veil - lez sur vous! Al -
Now be on your guard! Be - ware my knife! Come
Met - tez - vous en gar - de, Veil - lez sur vous! En gar - de!
Now be on your guard! Be - ware my knife! Come on!
sempre ff
lons! en garde! veil - lez sur vous!
on! Come on! Be - ware my knife!
al - lons! en gar-de! veil - lez sur vous!
Come on! Come on! Be - ware my knife!


dictate
9 of 3
L'istesso tempo.
veil - lez sur vous!
Be - ware my knife!
veil - lez sur vous!
Be - ware my knife!
L'istesso tempo.
tutta forza.
(Escamillo's knife snaps. Don José is about to strike him.)
fff
attacca.

Nº 24. Finale.


Moderato.
Micaela.
Frasquita.
Mercedes.
Recit.
(arresting Don José's arm.)
a tempo.
Carmen.
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!
Don José.
El Remendado.
El Dancaïro.
Escamillo.
Sopranos.
Tenors.
Basses.
Moderato. (♩=92.)
a tempo.
colla voce.
Piano.
Escamillo. (to Carmen.)
Vrai! j'ai l'â - me ra - vi - e Que ce soit vous, Car -
Ah, what rap - ture it gave me That it was you, Car -


(to Don José)
(jauntily, but haughtily.)
mf
men, qui me sauviez la vi - - - e!
men, who came in time to save me!
Quant à toi, beau sol-dat, Nous sommes manche à man - che, et nous jouer-ons la bel - le, oui, nous jouerons la bel - le, Le jour où tu vou - dras re - pren - dre le com -
As for you, Sir dragoon, For this time we are e - ven, but one shall win the prize, yes, one shall win the prize, When - ev - er you will fight a - gain; let it be
pp
cresc.
dim.
p
cresc.
f
rit.
colla voce.


El Dancaïro. (interposing.)
A tempo animato.
C'est bon, c'est bon! plus de que - rel - le! Nous, nous al - lons par - tir; et toi, et toi, l'a - mi, bon - soir.
All right, all right! No more re - plies! We are go - ing a - way; and you, and you, my friend, good - bye!
bat!
soon!
A tempo animato. (♩=108.)
Tempo I: moderato.
Escamillo.
Souf - frez au moins qu'a - vant de vous dire au re - voir, Je vous in - vi - te tous aux courses de Sé -
Be - fore I go, at least you'll al - low me to speak! And ask you all to see the bull - fight this
Tempo I: moderato. (♩=92.)
dim.
dim.


vil - le, Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -
mf
dim.
(gazing at Carmen.)
poco rit.
mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will
p cresc.
sf dim.
p poco rit.
dim.
pp
(coolly, to Don José, who made a menacing gesture.)
a tempo.
Un poco ritenuto. (♩=80.)
dra! l'a - mi, tiens toi tran - quil - le!
come! My friend, don't be im - pa - tient!
a tempo.
ff dim.
sf pp
(gazing at Carmen.)
cresc.
J'ai tout dit, oui, j'ai tout
I have done, yes, I am

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dit!
through!
et je n'ai plus i - ci qu'à
And have no more to say, but
sf
pp
p
rit.
fai - re mes a - dieux!
bid you all a - dieu!
(Exit Escamillo slowly; Don José tries to attack him, but is held back by El Dancaïro and El Remendado.)
p espress.
m.d.
m.s.
f
m.d.
dim.
p
dim.
Allegro. (♩=120.)
Don José (to Carmen, menacingly, but restrainedly.)
cresc.
Prends garde à toi— Car - men, je suis las de souf-
Will you be warn'd, Car - men? Do not tor - ture me
pp


frir!
so!
El Dancaïro.
En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward! it's time to
tir!
go!
SOPRANOS.
En rou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to go!
TENORS.
En rou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to go!
BASSES.
cresc. molto.
El Remendado.
Recit.
Hal-te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to
colla voce.


(he brings Micaela forward.)
a tempo.
Carmen.
cher.
hide.
U - ne
It's a
a tempo.
pp
El Dancaïro.
fem - me! Par-dieu!
wo - man! Be-gad!
la sur - pri - se est heu-
'tis sur - pris - ing in-
Don José. (recognizing Micaela.)
Micaela. (joyously.)
Don José.
Mi-ca-ë-la!
Mi-ca-e-la!
Don Jo - sé!
Don Jo - sé!
Malheureu - se!
Are you mad?
reu - se!
deed!
cresc.
Micaela.
Andantino moderato.
molto espressivo
Moi je viens te cher - cher! Là -
I am look - ing for you! Be -
Don José.
Que viens-tu faire i - ci?
What are you do - ing here?
Andantino moderato.


bas est la chaumiè - re, Où sans ces - - se pri -
low, down in the val - - ley, Is a hut all a -
pp
ant, U - ne mè - re, ta mè - re, Pleure, hé -
lone, Where a moth - er, your moth - er, Weeps and
las! sur son en - fant! El - le pleu - re et t'ap -
prays for you, her son! She is weep - ing and
p
pp
cresc.
pel - le, El - le pleu-re et te tend les bras!
wait - ing, Ev - er hop - ing her son to see!
mf
cresc.
ff
Tu pren - dras pitié d'el - le, Jo - sé, ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -
poco sf
dim. molto.
pp

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stringendo.
sé, tu me sui-vras, tu me sui - vras!
sé! you'll come with me, you'll come with me!
Carmen.
(to Don José.)
Va-t'en, va-t'en, tu fe-ras
That is the best thing you can
mf
pp
bien, Notre mé-tier ne te vaut rien.
do, Our trade will nev-er do for you!
Don José.
(to Carmen.)
Tu me dis de la
You com-mand me to
cresc.
poco animando.
Oui, tu devrais partir!
Yes, it is time you went!
sui-vre!
leave you?
p
Tu me dis de la sui - vre! Pour que
You command me to leave you, So that
poco animando.
pp
cresc. molto
toi, tu puis-se cou-rir A-près ton nou-vel a-
you, with none to pre-vent, May pur-sue your To-rea-
cresc.

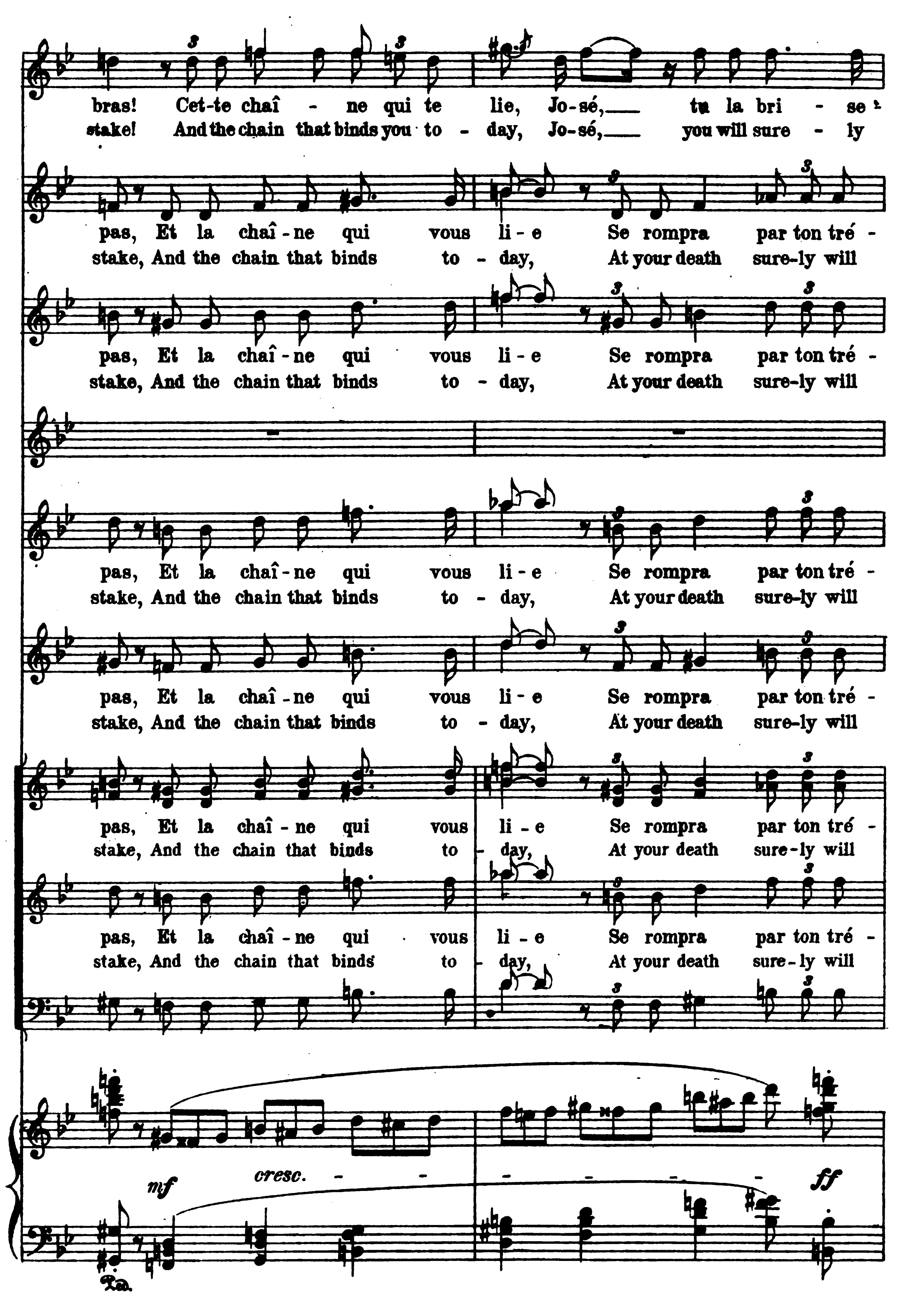

(resolutely.)
mant! Non! non vrai - ment! Dût -
dor! No! nev - er - more! Tho'
Moderato. (♩= 84.)
il m'en coû - ter la vi - - - e, Non, Car -
death be my part, I vow, No, Car -
men, je ne par - ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our
poco dim.
li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If
cresc.
ff
il m'en coû - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you


stringendo.
sé, tu me sui-vras, tu me sui-vras!
sé! you'll come with me, you'll come with me!
Carmen.
(to Don José.)
Va-t'en, va-t'en, tu fe-ras
That is the best thing you can
mf
pp
bien, No-tre mé-tier ne te vaut rien.
do, Our trade will nev-er do for you!
Don José.
(to Carmen.)
Tu me dis de la
You com-mand me to
cresc.
poco animando.
Oui, tu devrais partir!
Yes, it is time you went!
sui-vre!
leave you?
p
Tu me dis de la sui-vre! Pour que
You command me to leave you, So that
poco animando.
pp
cresc. molto
toi, tu puis-se cou-rir A-près ton nou-vel a-
you, with none to pre-vent, May pur-sue your To-rea-
cresc.


(resolutely.)
mant! Non! non vrai - ment! Dût -
dor! No! nev - er - more! Tho'
Moderato. (♩= 84.)
il m'en coû-ter la vi - - - e, Non, Car -
death be my part, I vow, No, Car -
men, je ne par-ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our
poco dim.
li - e Nous lie - ra jus-qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If
cresc.
cresc.
ff
il m'en coû-ter la vi - e, Non, non, non, je ne par-ti - rai
death be my part, I vow, No, no, no! I will not leave you



Allegro.
Micaela. (to Don José.)
ff
É - cou - te - moi, je t'en prie, Ta mè - re te tend les pas!
Oh hear me now, hear me pray, Oh come for your moth - er's now!
Frasquita. (to Don José.)
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
Mercedes. (to Don José.)
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
El Remendado. (to Don José.)
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
El Dancaïro. (to Don José.
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
SOPRANOS.
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
TENORS.
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
BASSES.
Allegro. (♩= 120.)
ff
mf
cresc.


bras! Cet-te chaî - ne qui te lie, Jo-sé, tu la bri - se
stake! And the chain that binds you to - day, Jo-sé, you will sure - ly
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
mf
cresc.
ff


ras! Hé-las! Jo-sé!
break! A-las! Jo-sé!
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
(to Micaëla.)
(seizing Carmen in a transport of passion.)
Laisse-moi! Car je suis con-dam-né!
Let me go! I am doom'd to de-spair!
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
p cresc.
f p cresc.
f cresc.


Moderato.
gar - de!
care - ful!
gar - de!
care - ful!
Ah! je te tiens, fil - le dam - né - - e, Je te
Ha! now I have you, fiend that you are! Now I
gar - de!
care - ful!
gar - de!
care - ful!
gar - de!
care - ful!
gar - de!
care - ful!
Moderato. (♩=84.)
tiens, et je te for - ce - rai bien A su - bir la des - ti -
have you, and your will I'll soon in - cline To ad - mit the fa - tal


meno f
né - e Qui ri - ve ton sort au mien! Dût -
pow - er That fet - ters your lot to mine! Tho'
cresc.
cresc.
ff
il m'en coû - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you
ff
ff
Allegro. Micaela.
Recit. (authoritatively.)
U - ne pa - role en -
On - ly one word
Frasquita and Mercedes.
Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!
Don José.
pas!
now!
El Remendado.
Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!
El Dancaïro.
Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!
Sopranos.
Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!
Tenors.
Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!
Basses.
Allegro. (♩=120.)
ff
colla voce.
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(sadly.)
Moderato. (♩=88.)
cor, ce se-ra la der-niè-re! Hé-las! Jo-sé, ta mè-re se
more, I can say nothing further: A-las, Jo-sé! your moth-er is
senza rigore.
dim.
meurt, et ta mè-re Ne voudrait pas mou-rir sans t'a-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing
colla voce.
Allegro.
né! Oui, Don Jo-sé!
you! Don José. Yes, Don Jo-sé!
(he takes a few steps, then stops.)
Ma mère! el-le se meurt! Partons! ah! par-tons!
My mother? she is dying? Away! let us go!
Allegro. (♩=104.)
(♩=116.)
(to Carmen.)
Molto ritenuto.
Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go, but- I'll meet you be-
Molto ritenuto. (♩=76.)


(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)
Allegro moderato. (♩ = 96.)
rons!
low!
f
dim.
molto.
Allegro moderato. (♩ = 108.)
Escamillo. (behind the scenes.)
To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!
pp
sempre pp
(Carmen rushes towards him; Don José threateningly bars the way.)
To - ré - a - dor! Et son - ge bien, oui, songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,
Qu'un œil noir te re - gar - de Et que l'a - mour t'attend,
On a dark - eyed la - dy, And that love waits for thee!



End of Act III.

Argonaise

Entr'acte.




ff
p
ff
p
pp
sf
p
Ped.



cresc. molto.
ff
cresc.
fff
poco a poco dim. molto


p
sempre dim.
rall.
a tempo.
molto
pp
smorz.
ppp
attacca.

Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

Nº 25. Chorus.*)



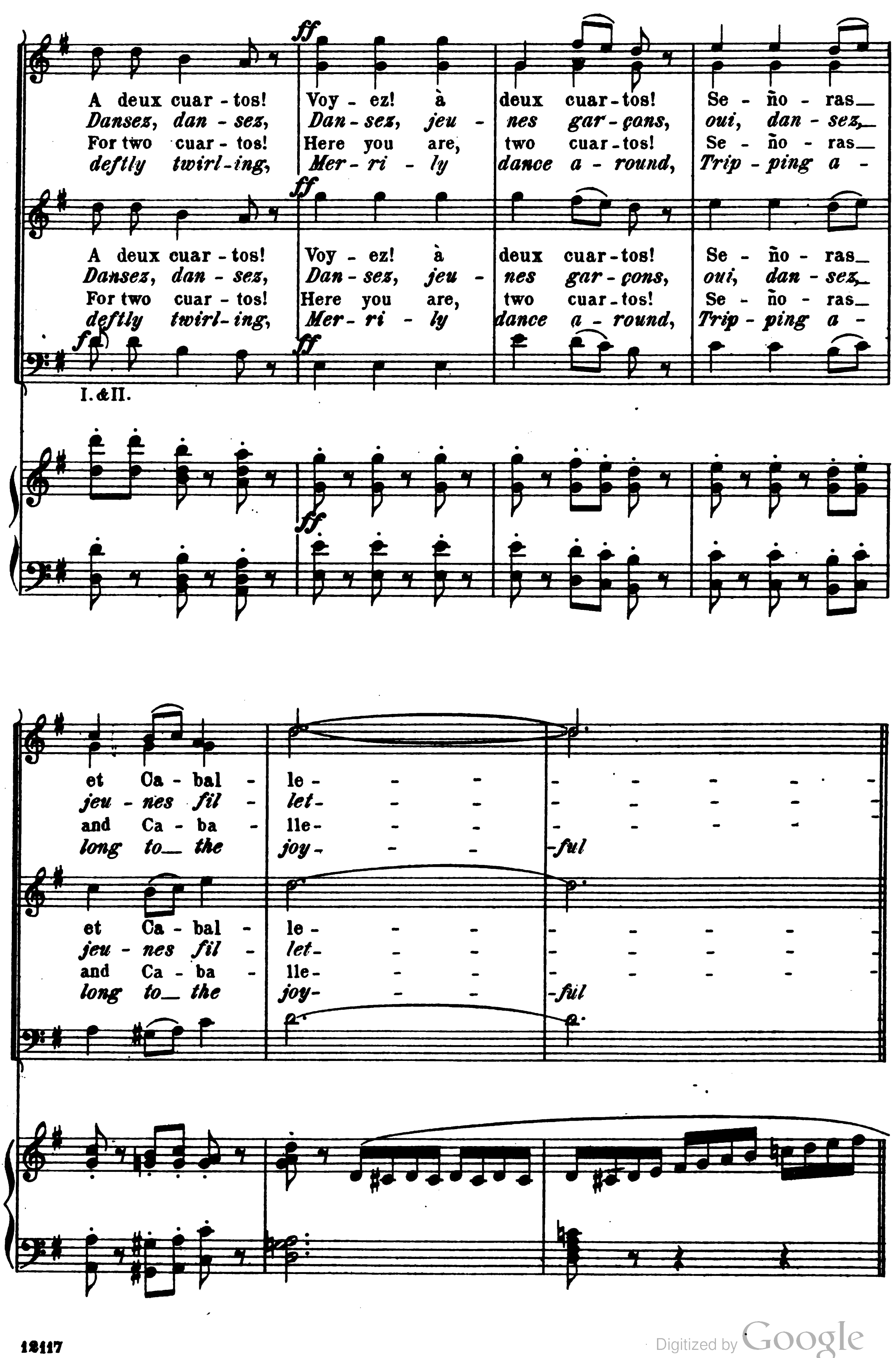
*) Les théâtres qui voudraient intercaler un ballet au 4e Acte feront chanter ce Chœur avec le texte en italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 345. Pour les autres numéros du Ballet s'adresser aux Editeurs.

*) *In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga. If this number is executed without ballet, the reprise indicated on p. 345 becomes superfluous. For the other numbers of the ballet, address the Publishers.*

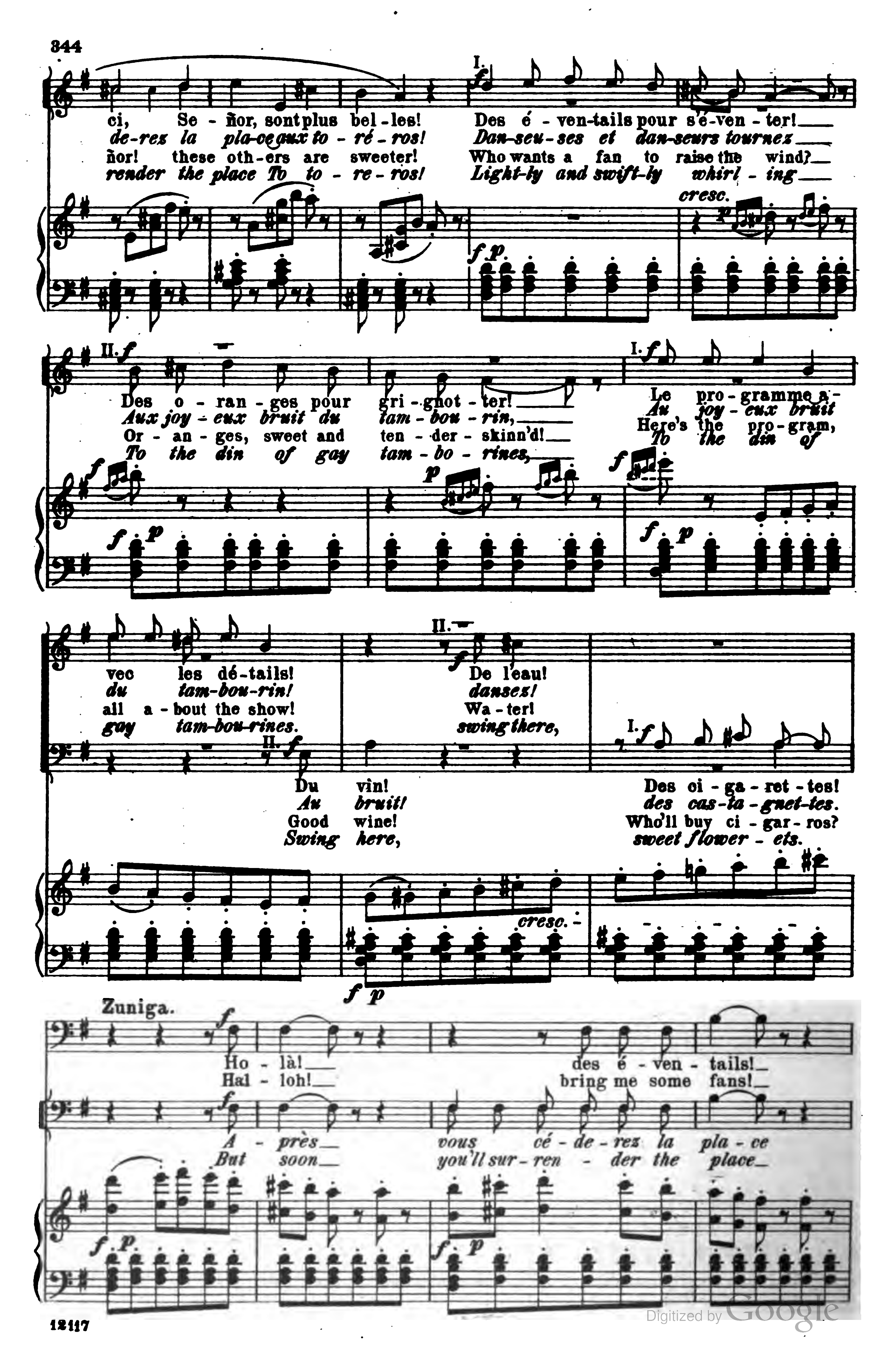

SOPRANOS I & II.
TENORS I & II.
BASSES I & II.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,
deftly twirling,
SOPR. II.
SOPR. I.
Tournez, tour-nez,
deft-ly twirl-ing,


I.
II.
Des é - ventails pour s'é-ven - ter!
Dan-seu-ses et danseurs tour-nez,
Who wants a fan to raise the wind?
Lightly and swift-ly whirl - ing
Des o-ran-ges pour grignot-ter!
Au joy-eux bruit du tambou-rin,
Or - an-ges, sweet and tender - skinn'd!
To the din of the tambou-rine,
cresc.
Le programme a - vec les dé-tails!
Au joy-eux bruit du tam-bourin!
Here's the program, all a-bout the show!
to the din of the tam-bou-rine!
De l'eau!
Dansez!
Wa-ter!
the time
Du vin!
Au bruit
Good wine!
And mark
Des ci - ga-ret - tes!
des casta-gnettes.
Who'll buy ci - gar-ros?
of cas-ta-nets.
Des é - ventails pour s'év-en - ter!
Al-lons, prenez-vous par la main
Who wants a fan to raise the wind?
Now hand in hand, and to and fro,
Des o - ranges pour grignot - ter!
Beaux garçons et jeu - nes fil-let - tes.
Or - an-ges, sweet and ten-der - skinn'd!
Boys and girls, young and pretty, too,

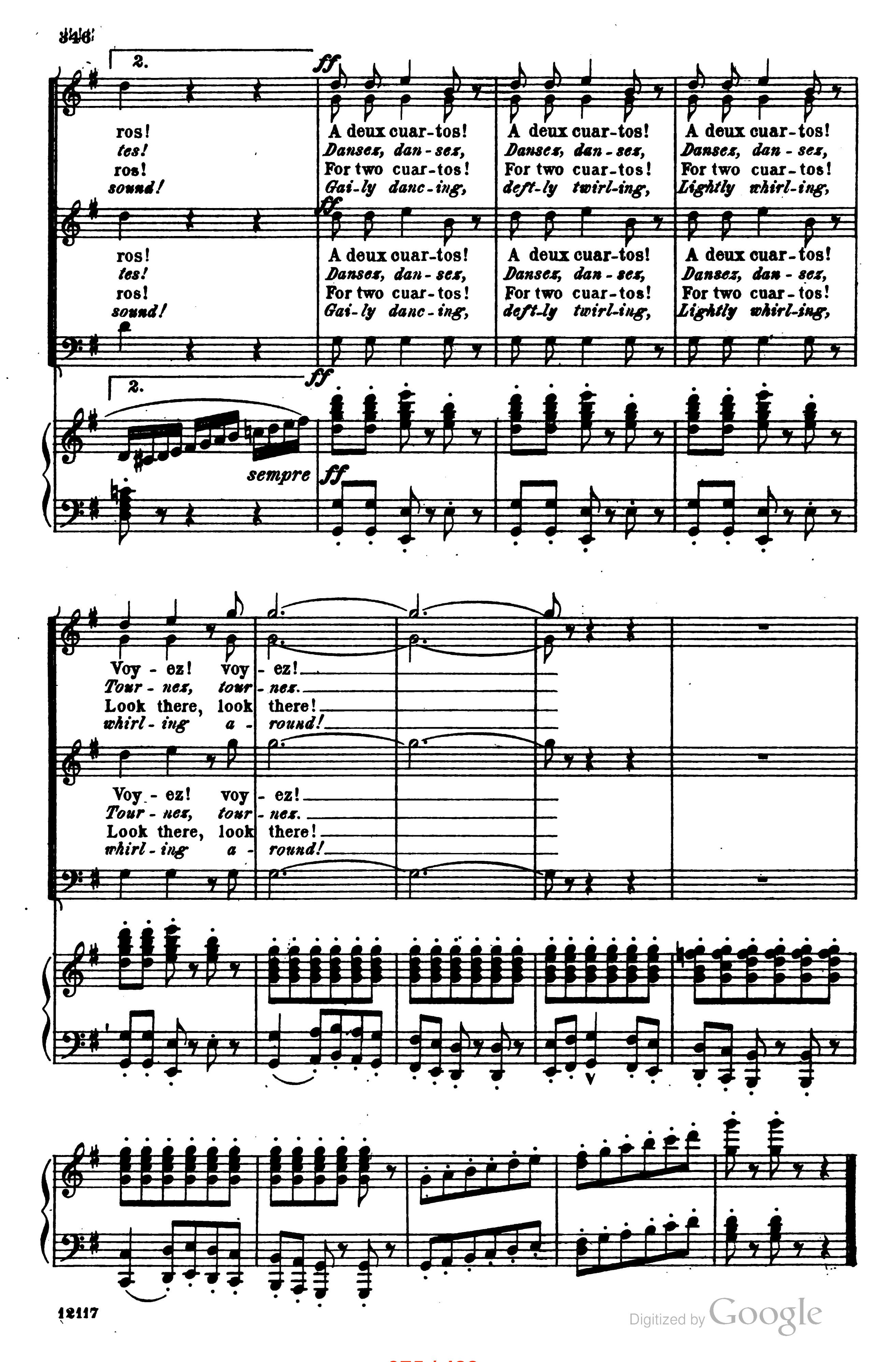

I.
Le pro-gram-me a - vec les dé-tails!
Al - lons pre - nez - vous par la main!
Here's the pro - gram, all a - bout the show!
Hand in hand, now, and to and fro,
II.
De l'eau!
Dansez!
Wa-ter!
Swing there,
II.
Du vin!
Gar-çons!
Good wine!
Swing here,
cresc.
I.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,
I. & II.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirling,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
gai-ly danc-ing,
I. & II.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing
I.
Des ci-ga-ret-tes!
jeu-nes fil-let-tes.
Who'll buy ci-gar-ros?
sweet flow-er-ets.


ff
A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,
For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -
I. & II.
et Ca - bal - le -
jeu - nes fil - let-
and Ca - ba - lle-
long to the joy- -ful


Zuniga.
Des o - ran - ges,
Bring some or - an - ges,
ros!
tes!
ros!
sound!
ros!
tes!
ros!
sound!
leggiero.
p
f
vi - te!
quick!
2nd Sopranos (to Frasquita and Mercedes.)
mf
En-voi - ci, Pre - nez, pre - nez, Mes-de-moi - sel - les.
De la vi - gueur, de la vi - gueur et de la gra - ce.
Here you are! take mine, take mine, dear Se - ño - ri - ta!
Now beauty reigns, now beau - ty reigns, and charming grace,
A girl (to Zuniga, who pays her.)
All (to Zuniga.)
mf
Mer - ci, mon of - fi - cier, mer - ci! Cel - les -
Se - ño - ras et Ca - bal - le - ros, A - près, vous oé -
Se - ñor, I thank you kindly, Se - ñor. But Se -
Se - ño - ras and Ca - ba - lle - ros, But soon they sur -


ci, Se - ñor, sont plus bel - les! Des é - ven-tails pour s'é-ven - ter!
de-rez la pla-ce aux to - ré - ros! Dan-seu - ses et dan-seurs tournez
ñor! these oth-ers are sweeter! Who wants a fan to raise the wind?
render the place To to - re - ros! Light-ly and swift-ly whirl - ing
cresc.
Des o - ran - ges pour gri - gnot - ter! Le pro - gramme a -
Aux joy - eux bruit du tam - bou - rin, Au joy - eux bruit
Or - an - ges, sweet and ten - der - skinn'd! Here's the pro - gram,
To the din of gay tam - bo - rines, To the din of
vec les dé-tails! De l'eau!
du tam-bou-rin! dansez!
all a - bout the show! Wa - ter!
gay tam-bou-rines. swing there,
Du vin! Des oi - ga - ret - tes!
Au bruit! des cas - ta - gnet-tes.
Good wine! Who'll buy ci - gar - ros?
Swing here, sweet flower - ets.
cresc.
Zuniga.
Ho - là! des é - ven - tails!
Hal - loh! bring me some fans!
A - près vous cé - de - rez la pla - ce
But soon you'll sur - ren - der the place


SOPR. I.
A deux cuartos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,
A Gypsy (to Zuniga, who repulses him.)
Vou-lez - vous aus - si des lor - gnet - tes?
Au cor - té - ge des to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - - ros.
cresc.
I. & II.
A deux cuartos!
Dansez, dan-sez,
For two cuartos!
deft-ly twirling,
Voy - ez! à deux cuar-tos!
Dan-sez jeu - nes gar-çons,
Here you are, two cuar-tos!
Mer - ri - ly dance a - round,
Se - ño - ras et Ca - bal - le -
Oui, dan - sez jeu - nes fil - let -
Se - ño - ras and Ca - ba - lle -
Tripping a - long to the joy - ful
1.


2.
ros! tes! ros! sound!
A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! Gai-ly danc-ing,
A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! deft-ly twirl-ing,
A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! Lightly whirl-ing,
Voy-ez! voy-ez! Tour-nez, tour-nez. Look there, look there! whirl-ing a-round!
sempre ff

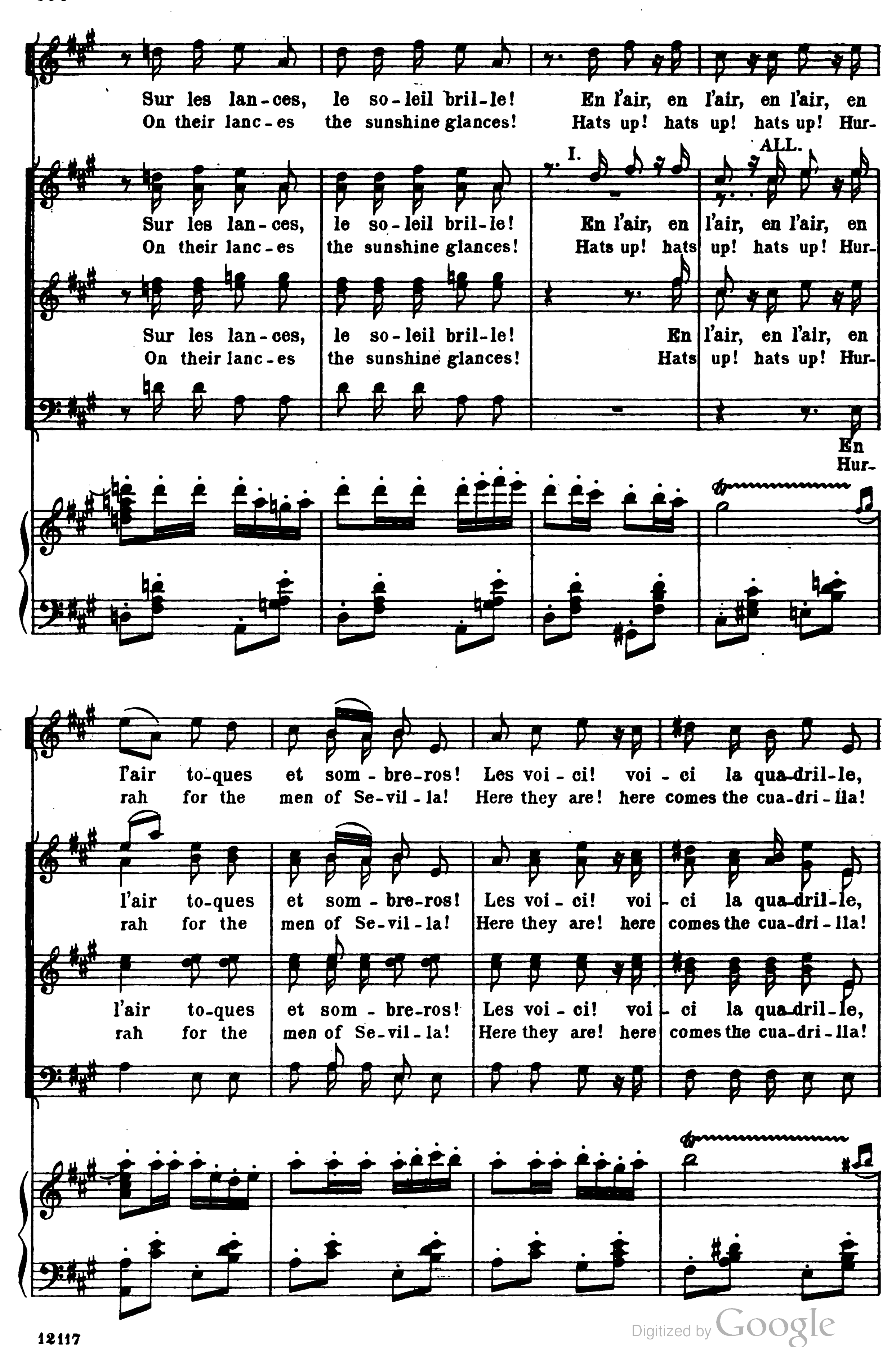
Nº 26. March and Chorus.




Voi-ci la qua-dril - - - - le!
Here comes the cua - dri - - - - lla!
co - a - po - co -
SOPRANOS.
II.
ALL.
Les voi-ci!
Here they come!
oui, les voi -
Yes, here they
TENORS.
Les voi-ci!
Here they come!
oui, les voi -
Yes, here they
BASSES.
Les voi-ci!
Here they come!
cre - scen -
ci!
are!
Voi-ci la qua - dril - - - - -
Here comes the cua - dri - - - - -
ci!
are!
Voi-ci la qua - dril - - - - -
Here comes the cua - dri - - - - -
do - mol - to



*) A cuadrilla, at a Spanish festival, is a group of performers distinguished from the rest by colors, insignia, or uniforms.


Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! hats up! Hur-
I.
ALL.
Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! hats up! Hur-
Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! Hur-
En
Hur-
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!


La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!
La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!
La qua-dril-le des To-ré-ros! Les voi ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!
Les voi-ci! les voi-ci! les voi-ci!
Here they are! here they are! here they are!
(The procession begins. _ The words of the chorus indicate the stage-arrangement.)
ff


CHILDREN.
ben ritmato.
Voi-ci, dé - bou-chant sur la pla - ce, Voi-ci d'a - bord, marchant au pas,
Here he comes a - long at a foot-pace, Slow-ly march-ing o - ver the place,
Voi - ci d'a-bord, marchant au pas, L'al - gua - zil à vi - lai - ne fa - ce.
March-ing slow-ly o - ver the place, The Al - gua - cil with his ug - ly snout.
À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!
SOPRANOS.
TENORS.
À bas l'Al-gua - zil! à bas!
Off with the Al-gua - cil! clear out!
BASSES.


ff
À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!
I. ff
À bas!
Clear out!
ff
Oui! à bas! à
Oh! clear out! clear
ff
À bas! à bas!
Clear out! clear out!
pp
cre - - scen -
ff
À bas!
Clear out!
ALL.
à bas! à bas!
clear out! clear out!
ff
bas! à bas! à bas!
out! clear out! clear out!
à bas! à bas! à bas!
clear out! clear out! clear out!
- - do -
ff


TENORS.
BASSES.
Et puis sa-lu-ons au pas-sa-ge, Sa-lu-ons les har-dis Chu-los!
Now we'll give a cheer for the col-or, Give a cheer for the brave chu-los!
Bra-vo! vi-va!
Bra-vo! vi-va!


gloire au cou - ra - ge! Voi - ci les har - dis Chu -
glo - ry to val - or! Here they are, the brave chu -
SOPRANOS.
los!
los!
Voy - ez, les Ban - de - ril - le - ros, Voy - ez quel
See there! the Ban - de - ri - lle - ros, See what a
CHILDREN.
Voy - ez!
See there!
air de crâ - ne - ri - e! Voy - ez! quels
jaunty, gal - lant bear - ing! See there! what
Voy - ez!
See there!
Voy - ez!
See there!

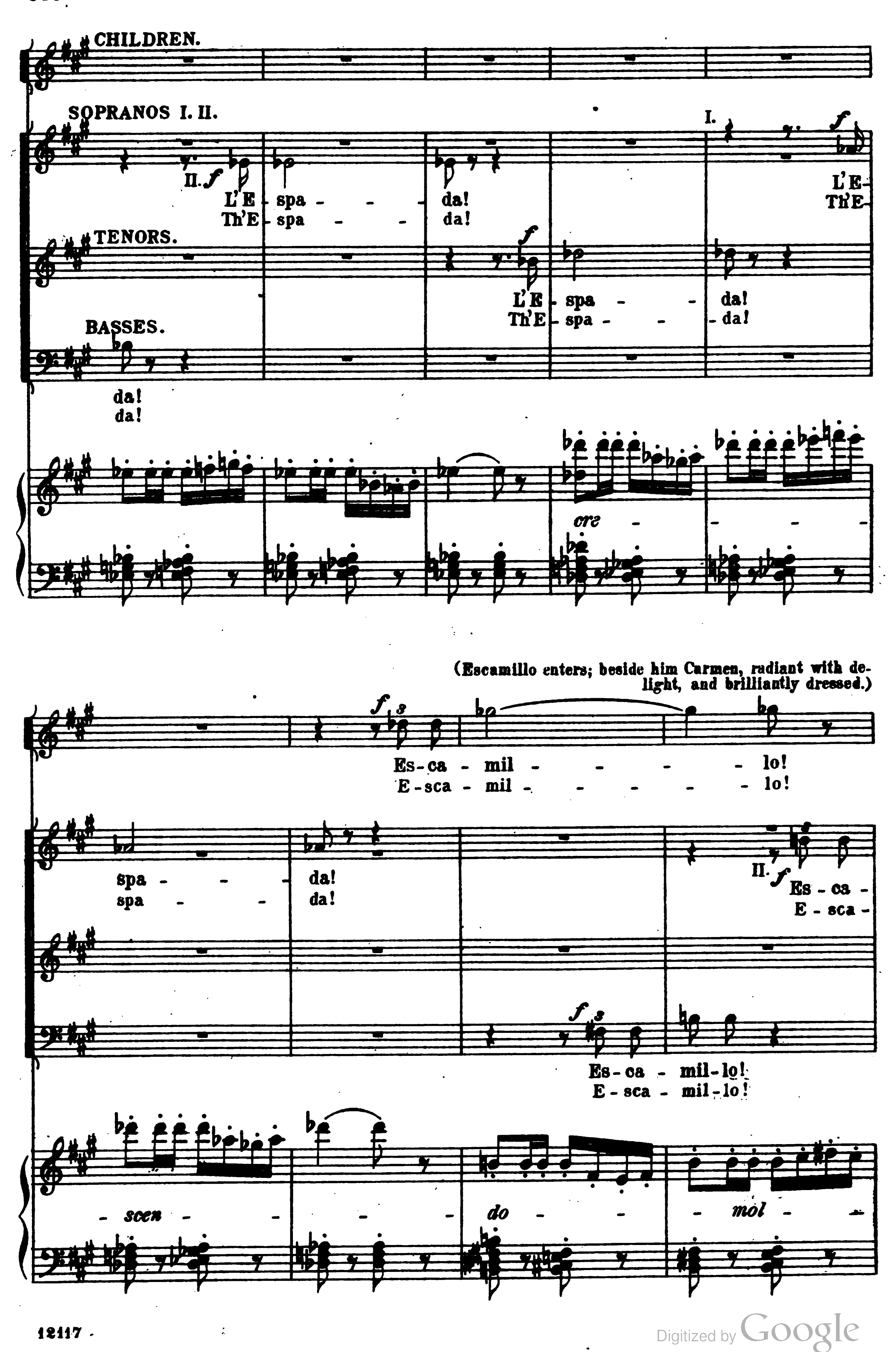

re-gards, et de quel é-clat É-tin-cel-le la bro-de-ri-
eyes they're mak-ing, and how bright The spangles and the lace they're wear-
Voy-
See-
f
f
Voy-ez!
See there!
Ped.
f
Voy-ez!
See there!
ff
Voi-ci les
Here are the
cre - scen - do
e De leur cos-tu-me de com-bat! Voi-ci les
ing Up-on their cos-tumes for the fight! Here are the
ez!
there!
Voi-ci les
Here are the
cre - scen - do - mol -



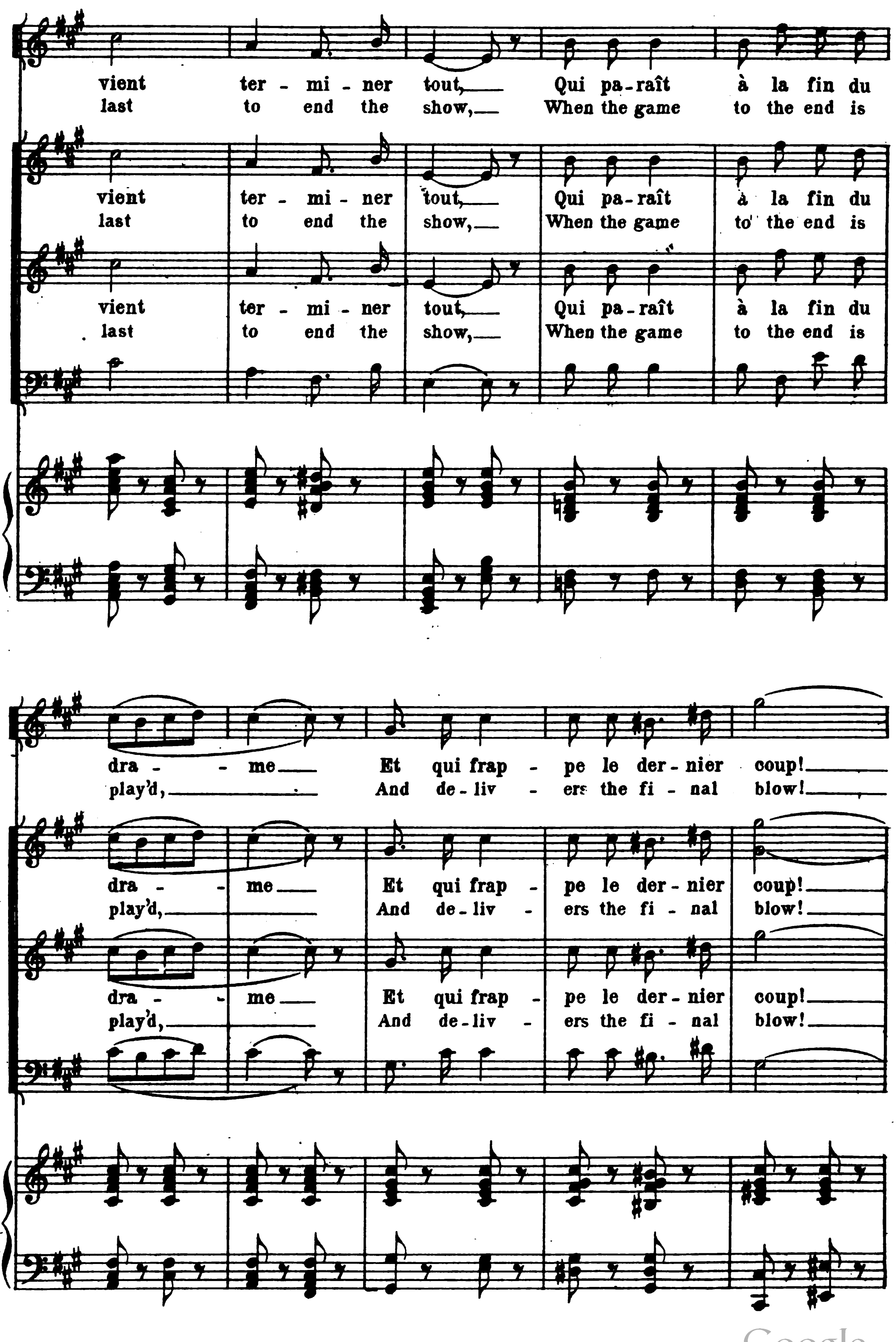
Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
to
ff
pp
CHILDREN.
f
Une au-tre qua-dril-le s'a - vance!
SOPRANOS. An - oth-er cua-dri-lla ad - vances!
f
Une au-tre qua-dril-le s'a -
An - oth-er cua-dri-lla ad-
mf

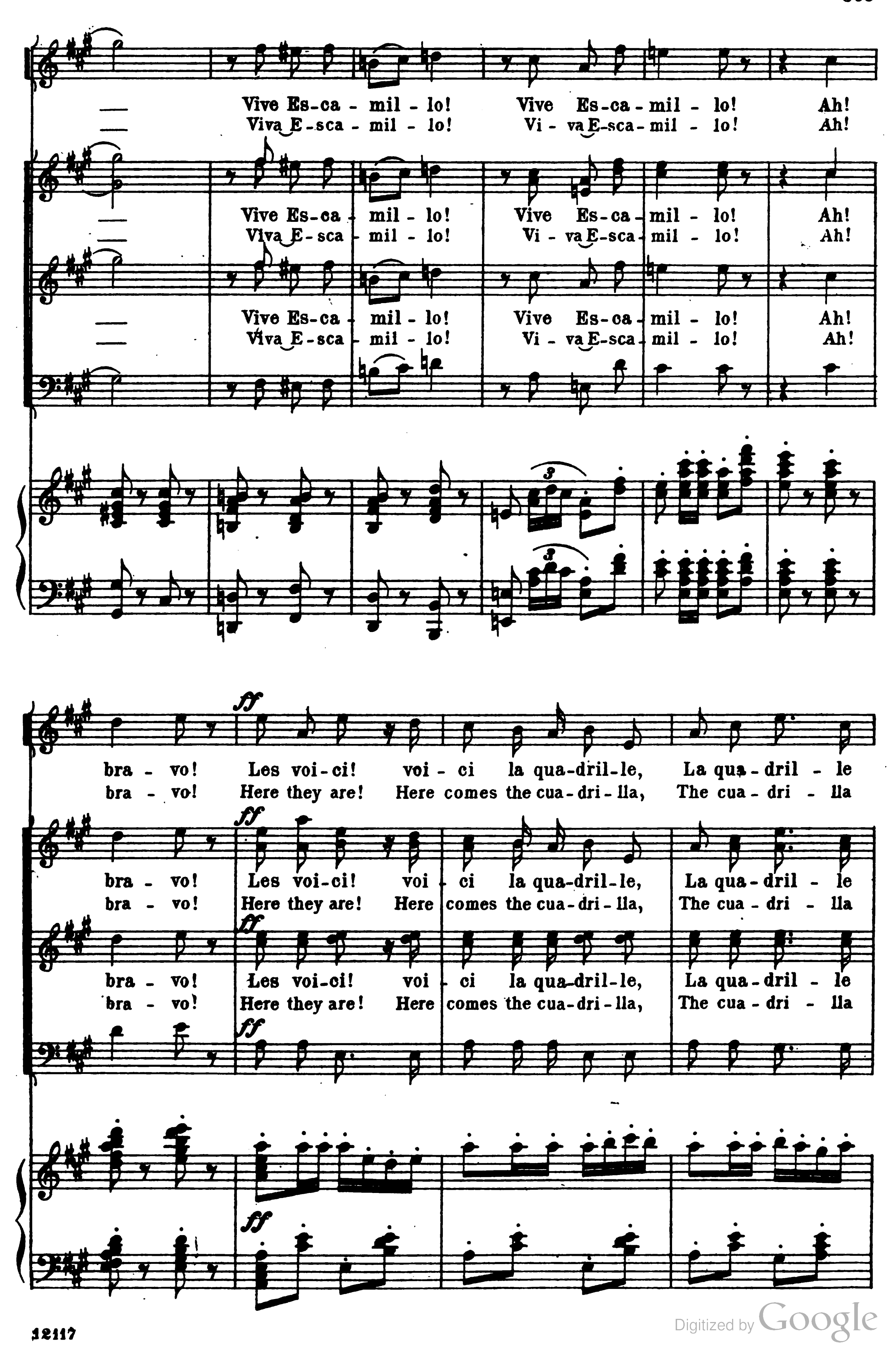

CHILDREN.
f
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!
SOPRANOS.
vance!
vances!
SOPR'S.I.
cresc.
Comme ils sont
A splen-did
TENORS.
f
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!
cresc.
Comme ils sont
A splen-did
BASSES.
f
Voy - ez les Pi - ca -
Here come the Pi - ca -
ff
dim.
p
Ah! comme ils sont beaux!
Ah! a splen - did rank!
ff
mf
I. beaux!
rank!
Comme ils vont du fer de leur
You will see, with those point - ed
SOPR'S.
II.
dim.
ff
p
Ah! comme ils sont beaux!
Ah! a splen - did rank!
ff
mf
beaux!
rank!
Comme ils vont du fer de leur
You will see, with those point - ed
ff
dim.
p
dors! Comme ils sont beaux!
dors! a splen - did rank!
cresc.
f
dim.
Ped.
*


mf
Ah! voy - ez, comme ils sont beaux!
Ah! see there! a splen - did rank!
cresc.
lan - ce, Har - ce - ler le flanc des tau - reaux!
lanc - es, How they gall the bull on the flank!
f
Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau - reaux!
You'll see them with those point-ed lanc - es, How they gall the bull on the flank!
f
Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau - reaux!
You'll see them, with those point-ed lanc - es, How they gall the bull on the flank!
p
cresc.
L'E - spa -
Th'E - spa -
f p
meno p


CHILDREN.
SOPRANOS I. II.
II. f
L'E - spa - da!
Th'E - spa - da!
I. f
L'E-
Th'E-
TENORS.
f
L'E - spa - da!
Th'E - spa - da!
BASSES.
da!
da!
cre - scen - do - mol -
(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)
f
Es-ca - mil - lo!
E - sca - mil - lo!
spa - da!
spa - da!
II. f Es - ca -
E - sca -
f
Es-ca - mil-lo!
E - sca - mil-lo!


ff
Es-ca - mil - - - - lo!
E-sca - mil - - - - - - lo!
ALL.
millo!
mil-lo!
Es-ca - mil - - - - lo!
E-sca - mil - - - - - lo!
Es-ca - mil-lo! Es-ca - mil - - - - lo!
E-sca - mil-lo! E-sca - mil - - - - - lo!
Es-ca - mil - - - - lo!
E-sca - mil - - - - - - lo!
cresc.
ben ritmato
C'est l'E - spa-da, la fi - ne la-me, Ce - lui qui
It's the E - spa-da, he's the clev - er blade Who comes at
ben ritmato


vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
dra - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!
dra - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!
dra - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!


Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla


vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!
dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!
dra - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!


Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua-dri - lla
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua-dri - lla
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua-dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua-dri - lla


des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats
I.
des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats
des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
ALL.
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
En l'air,
Hur-rah!


sempre ff
ci la qua-dril-le, La qua-dril - le des To - ré - ros! Vive Es-ca -
comes the cua-dri-lla, The cua-dri - lla of To - re - ros! Viva E-sca -
ci la qua-dril-le, La qua-dril - le des To - ré - ros!
comes the cua-dri-lla, The cua-dri - lla of To - re - ros!
ci la qua-dril-le, La qua-dril - le des To - ré - ros!
comes the cua-dri-lla, The cua-dri - lla of To - re - ros!
p
fff
mil - - - - - - - lo! Ah!
mil - - - - - - - lo! Ah!
fff
Ah!
Ah!
sempre ff
fff
Vive Es-ca - mil - lo! Ah!
Viva E - sca - mil - lo! Ah!
sempre ff
fff
Vive Es - ca - mil - - - - lo! Ah!
Viva E - sca - mil - - - - lo! Ah!
cresc.
molto
ff


Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!
Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!
Vive Es-ca - mil - lo! Bra - vo!
Viva E-sca - mil - lo! Bra - vo!
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Vi - va! bra - vo! bra - - -
Vi - va! bra - vo! bra - - -


vo!
vo!
vo!
vo!
vo!
vo!
Escamillo (to Carmen.)
Andantino, quasi allegretto. (♩ = 104.)
p espress.
Si tu m'ai - mes, Car - men, si tu m'ai - mes, Car - men, tu pour - ras, tout à l'heu - re, Ê - tre fiè - re de
If you love me, Car - men, if you love me, Car - men, Then in - deed, at this mo - ment, you may be proud of
dim.
p


(breve)
p
moi! Si tu m'ai - - - mes, si tu m'ai -
me! If you love me, if you love
(breve)
pp
Carmen. p espress.
Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
Ah! I do, E - sca - mil - lo, May I die now, in
mes!
me!
meu - re, Si j'ai ja - mais ai - mé quel-qu'un au - tant que
tor - ment, If I have ev - er lov'd as I love you, my
(breve)
pp
toi! Ah! je t'ai - - me Oui, je t'ai - -
own! Ah! I love you, yes, I love
Escamillo.
pp
(breve)
Ah! je t'ai - - me Oui, je tai - -
Ah! I love you, yes, I love
(breve)

Moderato.

me! you!

me! you!

BASSES. *ff*

(♩ = 100.) Pla - ce! pla - ce! place au seigneur Al - ca - de!

Moderato. Room there! Room there! Room for his Grace, th' Al - cal - de!

f

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cuadrilla, the crowd, etc.)

pp

Frasquita. *sotto voce.*

Car - men, un bon con - seil ne res - te pas i - ci.

Car - men, take my ad - vice, and go a - way from here.

Carmen.

Et pour - quoi, s'il te

And why, if you


Mercedes.
sotto voce.
Carmen.
Mercedes.
plait?
please?
Il est là!
He is here!
Qui donc?
What he?
Lui!
See!
Don Jo-
Don Jo-
sé!
sé!
dans la foule il se ca-che, re-gar-de.
in the crowd he is hid-ing, look there!
Carmen.
Frasquita.
Oui, je le vois.
Yes, there he is.
Prends gar-de!
Be-ware!
sempre pp
Carmen.
Je ne suis pas femme à trem-bler de-vant lui.
I am not the wom-an to fear such as he.
Je l'at-
I shall

Mercedes.

tends, et je vais lui par - ler. Car-
wait, I shall speak with him here. Car-

Carmen.

men, crois - moi, prends gar - de! Je ne crains
men, be warned: Be - ware! Why should I

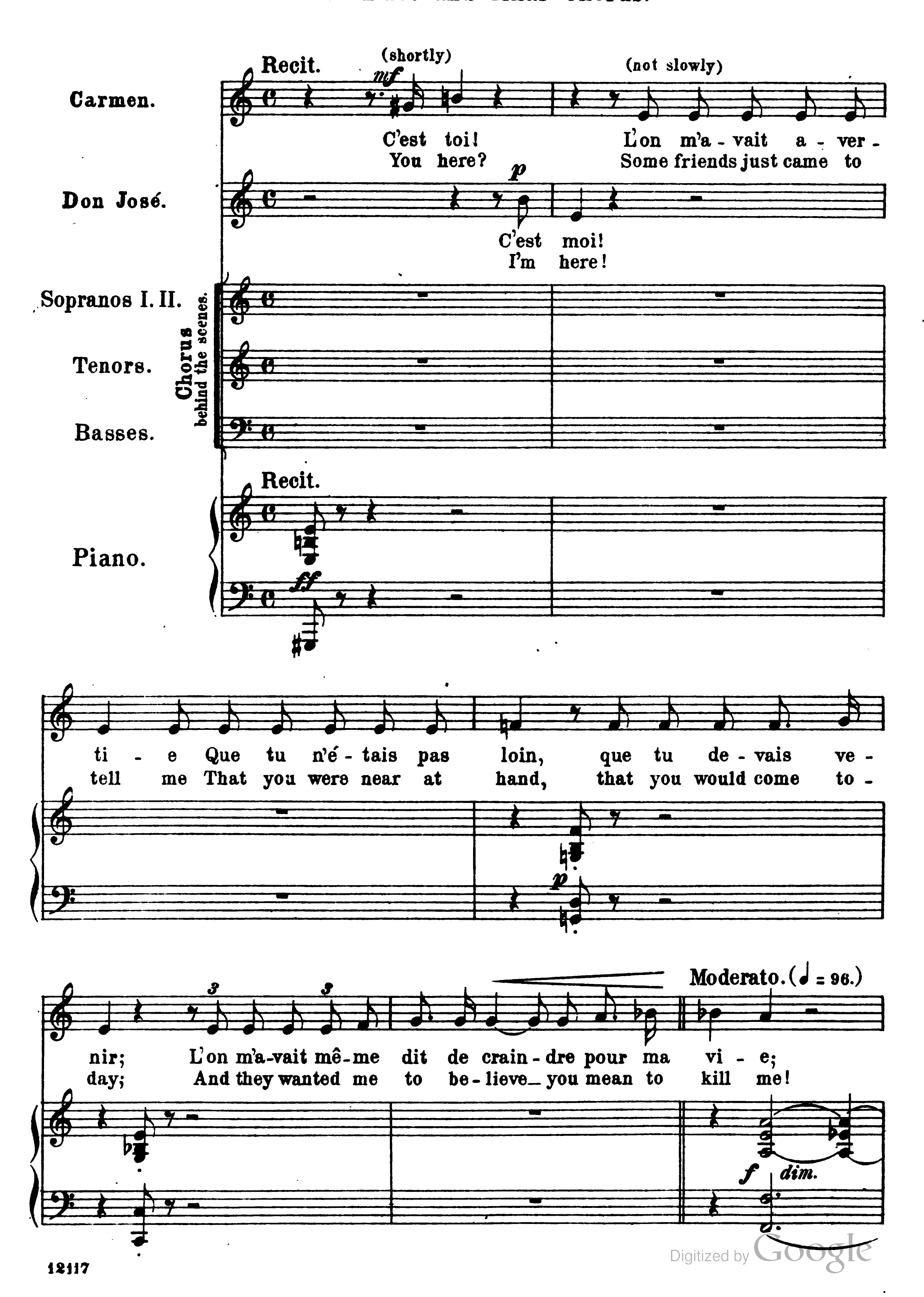
Frasquita.

rien! Prends gar - de!
care? Be - ware!

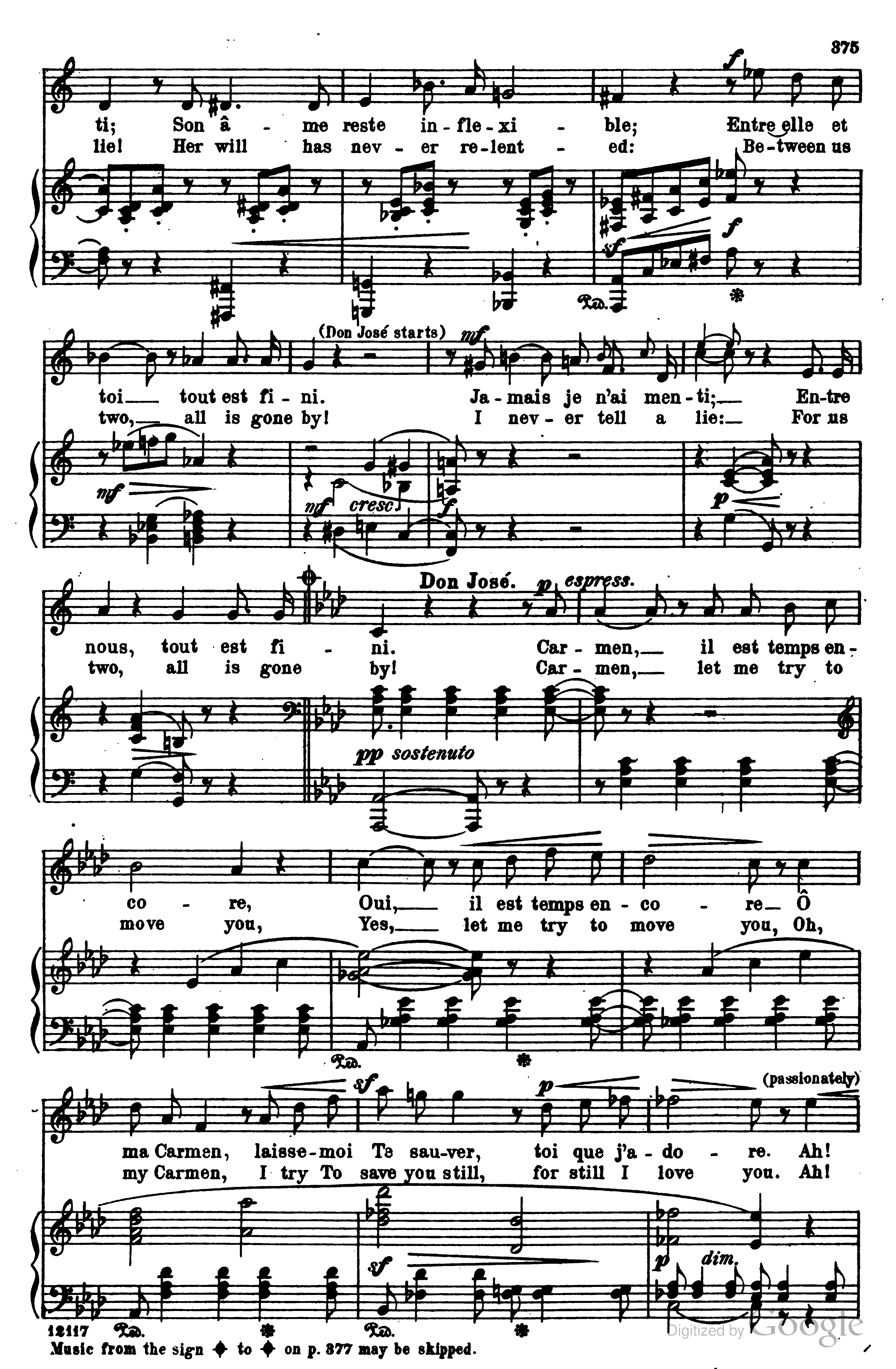
a po - co a po - co cre - scen - do ed ac - ce - le - ran - do fi - no al


Tempo I. Allegro. (♩ = 116.)
(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and Don José are left alone.)
f
dim.
mf
dim.
p
dim.
pp
p
mf
f
attacca

Nº 27. Duet and final Chorus.




Don José.
Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave, — and will not run a-way. I do not threat-en
pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, — Car-
you, I beg you, I en-treat you! I will for-get, — Car-
cresc.
men, — no-tre pas-sé, — je l'ou-bli-e! Oui, — nous al-lons tous
men, — all that has pass'd since I met you! Yes, — let us go to-
deux — Com-men-cer — une au-tre vi-e, Loin d'i-
geth-er, Far from here, — with one an-oth-er To be-
Carmen.
Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a
ci — sous d'autres cieux!
gin — our life a-gain!



Music from the sign ✦ to ✦ on p. 377 may be skipped.


sf
lais - se - moi te sau - ver Et me sau - ver a - vec
Let me still try to save you, Save you, and my - self as
meno
p
dim.
p
Un poco animato.
Carmen.
Non! je sais bien que c'est l'heu - re, Je sais
No! well I know you will kill me, Well I
toi!
well!
Un poco animato. (♩ = 112.)
pp
bien que tu me tue - ras;
know the moment is nigh.
poco cresc.
ff
Mais que je vive ou que je meu - re, Non, non!
But if I live, or if I die, No! no!
ff


rit.
Tempo I.
non, je ne te cè - de - rai pas!
no! I'll nev - er yield to your will!
Don José.
Car-men! il est temps en -
Car-men! let me try to
Tempo I.(♩= 96.)
colla voce
pp
p
Pour-quoi t'oc-cu - per en - co - re D'un
What val - ue can that have for you, A
co - re, Oui, il est temps en - co - re, Ô
move you, Oh, let me try to move you, Oh,
p
cœur qui n'est plus à toi!
heart that is yours no more?
sf
p
ma Carmen, laisse-moi Te sau-ver, toi que j'a - do - re! Ah!
my Carmen, I try to save you still, for still I love you! Ah!
sf
p
dim.


dim.
poco stringendo
Non, ce cœur n'est plus à toi.
No, this heart is yours no more!
poco stringendo
lais - se - moi te sau - ver Et me sau - ver a - vec
let me still try to save you, Save you, and my - self as
meno p
dim.
p poco stringendo
p cresc.
f
En vain tu dis: "Je t'a - dore!" Tu n'ob - tien - dras
In vain you say: "I a - dore you!" I am deaf, how -
cresc.
f
toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
well, Oh, my Car - men, let me try to save you, Ah! let me
poco cresc.
dim.
cresc.
ral
rien, non, rien de moi, Ah! c'est en vain.
e'er you may im - plore, Ah! 'tis in vain.
dim.
cresc.
f
dim.
rall.
moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
still try to save you, Carmen, Ah! let me still try to
dim.
p
ral



- len - tan - do
a tempo
tu n'ob-tien-dras rien, rien de moi!
I am deaf, how-e'er you im-plore!
ver, toi que j'a-do-re! Et me sau-ver a-vec toi!
save, for still I love you! Save you, and my-self as well!
len tan do
a tempo
Don José.
(anxiously)
Tu ne m'ai-mes donc plus?
Then you love me no more?
cresc. ff dim.
(despairingly)
Tu ne m'ai-mes donc plus!
Then you love me no more!
Carmen.
(tranquilly)
Non, je ne t'ai-me
No! I love you no
Allegro moderato. (♩ = 108.)
Don José.
plus.
more.
Mais moi, Carmen, je t'aime en-
But I, Carmen, let me im-
di - mi - nu - en - do molto


co - re, Carmen, hé - las! moi, je t'a -
plore you, Car - men, a - las! I still a -
A quoi bon tout ce - la? que de mots
But what good will that do? My heart you'll
Carmen.
A quoi bon tout ce-la? que de mots su-per-flus!
What good will all that do? My heart you'll never move!
do - re! Car -
dore you! Car -
men, je t'ai-me, je t'a - do - re! Eh bien! s'il le faut,
men, I love you, I a - dore you! Oh hear! To please you
pour te plai - re, Je res - te - rai bandit, tout ce que
I will vow To join the band a-gain, do all that


tu voudras Tout! tu m'entends, tout, tu m'en-
you desire: All! do you hear? all! do you
tends, tout! Mais ne me quit-te pas, Ô
hear? all! But ah! then love me still, Car-
ma Car-men, Ah! sou-viens-toi, sou-viens-toi
men, my love! Ah! but re-call, re-call that
du pas-sé! Nous nous aimions, na-guè-re!
time a-gain! We lov'd so fond-ly then!
(with desperation)
Ah! ne me quit-te pas, Car-men, ah! ne me quit-te
Do not for-sake me now, Car-men, do not for-sake me
cresc.


Carmen.
pas! Ja-mais Car - men ne cè-de - ra!
now! Ne'er will Car - men weakly com - ply!
Li - bre elle est née et li - bre el-le mour - ra!
Free she was born, and free will she die!
(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)
Allegro giocoso.
SOPRANOS.
Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble san-glant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na
TENORS.
Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble san-glant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na
BASSES.
Allegro giocoso. (♩= 116.)
(Fanfare behind the scenes.)



I.

Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-ez, voy-ez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voy-ez!

How the bull, the bull mad-ly rush-es! See there! see there! see there! see there! Gall'd by man-y a dart, A-cross the ring he rush-es! See there!

Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-ez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voy-ez!

How the bull, the bull mad-ly rush-es! See there! see there! see there! Gall'd by man-y a dart, A-cross the ring he rush-es! See there!

Voy-ez! See there!

Frap-pé jus-te, juste en plein cœur! Voy-ez!

Strick-en fair, yes, fair in the heart! See there!

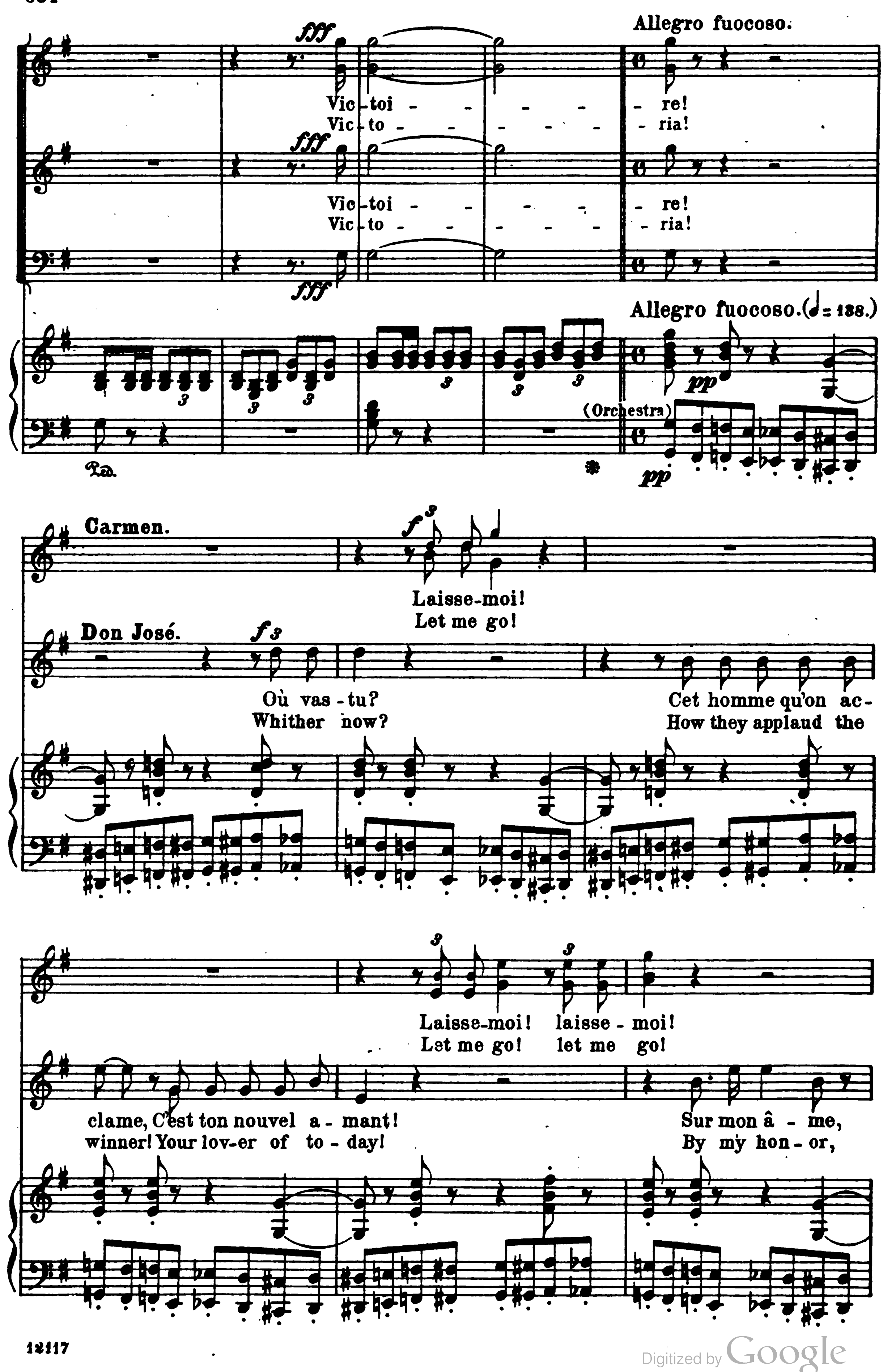
Frap-pé jus-te, juste en plein cœur! Voy-ez, voy-ez!

Strick-en fair, yes, fair in the heart! See there! see there!

Voy-ez, voy-ez, voy-ez!

See there! see there! see there!

12117


Allegro fuocoso.
Vic-toi - re!
Vic-to - ria!
Vic-toi - re!
Vic-to - ria!
fff
Allegro fuocoso. (♩= 138.)
pp
(Orchestra)
Carmen.
Laisse-moi!
Let me go!
Don José.
Où vas-tu?
Whither now?
Cet homme qu'on acclame, C'est ton nouvel a-mant!
How they applaud the winner! Your lov-er of to-day!
Laisse-moi! laisse-moi!
Let me go! let me go!
Sur mon â-me,
By my hon-or,


Tu ne pas-se-ras pas, Car-men, c'est moi que tu sui-
You shall not go in here, Car-men, With me you are to
a - poco - a - poco -
Carmen.
Laisse-moi, Don Jo - sé, je ne te suivrai pas.
Let me go, Don Jo - sé, I will not fol-low you!
ff
vras! Tu vas le re-trou-
go! You hope to meet him
cresc.
(furiously.)
ff
Je l'ai - me!
I love him!
ver, dis tu l'ai - mes donc?
there! Say, You love him, then?
molto
ff
Molto moderato. (♩= 84)
Je l'aime et de-vant la mort mê-me Je ré-pè - te - rai que je l'ai -
I'd say, and were it my last breath, In the face of death, that I love
f


Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)
me!
him!
SOPRANOS.
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
TENORS.
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
BASSES.
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
Allegro giocoso. (♩ = 116)
ff
(Fanfare behind the scenes.)
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!


I.
ALL.
Voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! Gall'd by
Voy - ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! Gall'd by
Voy - ez! Le tau -
See there! Gall'd by
reau qu'on harcèle En bon-dis-sant s'é - lan-ce, voy-ez!
man-y a dart, A - cross the ring he rush-es, see there!
Moderato. (♩ = 84) Don José. (violently.)
Ain-si, le sa-lut de mon â-me Je l'aurai per-du pour que
And so, I am sold to per-di-tion, Have barter'd my soul, so that
(Orchestra.) ff
colla voce
fp
Ped.


a tempo.
Recit.
toi,
you
Pour que tu t'en ail - les, in - fâ - me, En-tre ses
Can hold me in wan-ton de - ri - sion In the em-
ff a tempo
colla voce.
fp
a tempo. (♩ = 104)
un poco animato.
ff
bras ri - re de moi! Non, par le sang, tu n'i - ras pas! Car-men,
brac-es of my foe! No, on my life, It shall not be! Car-men,
ff a tempo
fp
ff
Carmen.
ff
Non, non, ja - mais!
No, no, I say!
C'est moi que tu sui - vras! Je suis las de te me - na-
you are go-ing with me! No more threats, I am tired of
fp
pp
cresc.
(angrily.)
L'istesso tempo.
ff
Eh bien! frap-pe-moi donc, ou lais-se-moi pas-
Then come! Strike me at once, or let me go to
cer!
them!
L'istesso tempo.
ff
12117


Allegro.
ser.
him!
Don José. (madly.)
Pour la dernière
For the very last
SOPRANOS.
Vic - toi - re!
Vic - to - ria!
TENORS.
Vic - toi - re!
Vic - to - ria!
BASSES.
Vic - toi - re!
Vic - to - ria!
Allegro. (♩ = 126)
ff (Fanfare behind the scenes.)
(Orchestra.) colla voce.
fffpp
Carmen.
(tearing a ring from her finger and throwing it away.)
fois, démon, Veux-tu me sui-vre? Non, non! Cet-te bague,autre -
time,you fiend, Will you be bent? I? bend? Here's the ring that you
ffp
fff
Don José.
Allegro moderato.
(rushing towards Carmen.)
fois, tu me l'a-vais don-né-e, Tiens! Eh bien! dam-né-e!
bought, the one that has your name on! So! You will, you de-mon!
ff a tempo. colla voce.
(♩ = 104)
ff (Fanfare behind the scenes.)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)

